Contemporary British Literature

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CONTEMPORARY BRITISH LITERATURE

BIBLIOGRAPHIES AND STUDY OUTLINES

BY
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PLEASE READ THIS FIRST

THIS book is intended as a tool for students and studious readers of Contemporary British literature. If the demand warrants, it will be followed by a similar book for American authors, and perhaps by a third on Continental literature.

Our aim in making it is neither to reproduce the information available in books of the *Who's Who* type and in indexes to periodical literature nor to provide criticisms of authors and discussions of literary schools and movements. It is to suggest materials, outlines, and methods of work, which will enable students to form intelligent judgments of individual authors and to discover and appraise for themselves the outstanding literary tendencies. In this way we hope to aid individual students in working out and applying their own standards of criticism—without which extensive reading is an injury rather than a benefit—and to leave the field clear for constructive criticism by teachers giving courses in the subject.

The difficulties involved in making a book of this kind scarcely need explanation. A recent list of poets who have published in England since 1912 contains more than a thousand names; and the compiler says that he has omitted as many more. The number of works of fiction (excluding translations) published in the United Kingdom in 1920 is nearly one thousand. With all the help of periodical criticism it is impossible to be sure of including the best and only the best. We have tried to list all authors of possible importance to any student of current tendencies in literature, taking too many rather than too few. Some living writers whose work belongs entirely to the Victorian period have been excluded. Some writers who have died since 1914 have been included because their work is still a living influence. Samuel Butler

has been a special problem, in that he is an astounding example of his own theory of "vicarious living." But he died in 1902, and his reputation passed its climax almost a decade ago; to include him seemed to involve the addition of a dozen other names of authors who still influence present work—notably, Gissing, Meredith, Francis Thompson, Synge, Hankin, Houghton, not to speak of Davidson, Swinburne, Sharp, Lionel Johnson, Ernest Dowson, Hubert Crackanthrope, and Oscar Wilde. For this reason, we have assumed that Butler will be studied among the forerunners whose work has helped to shape the present.

The alphabetical arrangement of authors' names is supplemented by the classified indexes beginning at p. 181. In the alphabetical list will be found under each name (1) Biographical facts that help to interpret the author's work; (2) Suggestions for Reading; (3) Bibliography, complete only in the case of more important authors, representative in the case of minor authors; and (4) Studies and Reviews.

As this book is planned for students, not for collectors, none of the bibliographies are complete. The following items have, except occasionally for special reasons been omitted: (1) books privately printed; (2) separate editions of works included in collected editions; (3) unimportant and inaccessible works; (4) works not belonging to literature; (5) American editions, except where change of title is involved; (6) editions other than the first. Where only a few representative books are given, the list can usually be supplemented from *Who's Who*. Where an author's title does not at once make clear the nature of the book, a descriptive title (novel, play, etc.) has been added in parenthesis. Readers who have time for only a few of the volumes of a prolific author may read first the volumes marked with a star. It is not intended to suggest that some of the unstarred volumes are not equally interesting and important.

It was manifestly impossible to include among Studies and Reviews even the most important notices of individual books. With the aid of the index to periodicals on p. xi the student can quickly find reviews of any particular work. For this

reason we have limited the lists usually to the more important studies. When such general studies are rare or lacking, reviews of one or two characteristic books have been added, merely as a time-saving device for the student. Critical volumes containing studies of several authors are referred to by the writer's name, full titles being given on p. xiv f. Although it has seemed necessary to include the references to studies and reviews, it is earnestly recommended that the student use these, not to form his original impressions of an author, but only to reënforce or correct a judgment already formed; in other words, that these lists be used only after the authors themselves have been studied.

A distinctive feature of the book is the Suggestions for Reading. These are given only in connection with authors who either need special discussion for their quality or influence, or who present special problems or difficulties. These hints are not intended to be exhaustive, or to be carried out literally or in full by every student. The amount and character of the work done must vary enormously with the equipment, background, and taste of the individual. We have tried to give hints that will meet a wide range of needs and—what is equally important—that will suggest further plans for work. The "Suggestions" are purposely varied in form and in content, partly because each author calls for an individual approach, and partly because any formulas of work that would apply to many authors would be mechanical and so stifle freshness of discussion and suppress initiative on the part of the student.

As preliminary to the discussion of literature in England to-day, it is important to have some knowledge of the soil from which it has grown. It is the product not merely of the enormous political, economic, and social developments of the past century, but also of several clearly-defined schools of philosophy and theories of technique worked out by forerunners, to some extent in England and America but to a much greater extent on the Continent.

Nietzsche's theory of a super-race and of the power of will, Ibsen's social criticism, Tolstoy's personal idealism, Maeter-

linck's mysticism, William James's pragmatism, Bergson's theory of creative evolution and Freud's exploitation of the subconscious are all reflected. The novel is indebted to the great Russians of the nineteenth century, Gogol, Tolstoi, Turgenev, Dostoevsky, Gorky, Artzibasheff, and Andreev: to the great Frenchmen, "Stendhal," Balzac, Flaubert, Zola, France and Rolland; to the Dutchman, Huysmans; to the Englishmen, Meredith, Butler, and Gissing; and to the American, Henry James. The drama is indebted primarily to Ibsen, but the work of Strindberg, Maeterlinck, Brieux, Hauptmann, Tchekov, Wilde, Houghton, and Synge must be taken into account. The growth of poetry has been continually further from Victorian traditions under the influence of Whitman, the French symbolists, the new movements in art initiated by the Cubists, the opening up of exotic materials, chiefly Celtic and Oriental, and the work of such men as Kipling, and Masefield who are still contemporaries.

For students who have not been able to work up thoroughly the formative influences of present-day literature in England, the following bibliography may be of service:

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Students who use this book without the guidance of an instructor will find it profitable, indeed necessary, to introduce some principle of limitation into the alphabetical list. From the classified indexes beginning at p. 181 it is possible to select for special study (1) according to form (novelists, poets, dramatists, essayists, etc.); (2) according to racial affinity (English, Scotch, Irish, Welsh); (3) according to content (general range of subject-matter, including local color); (4) according to sex. It is possible also from the dates and biographical material supplied to choose between the older and younger among our contemporaries, or to fix upon a narrow range of work, as, for example, the Georgian Poets, the War poets, the Imagists.

The following additional topics may meet special needs or appeal to special interests.

1. For the drama

1. The influence of Ibsen and Brieux on Shaw, and of Shaw on Barker, Galsworthy, and younger dramatists. Study both ideas and technique.

2. The work of Wilde, Jones, and Pinero in contrast with that of Shaw and his followers.

3. The character, personnel, and achievement of the provincial dramatic movements carried on by the Abbey Theatre, Dublin, and by the Manchester Repertory Theatre.

4. The technique of the one-act and two-act play.

5. Social criticism and group psychology the characteristic features of the new drama.

2. For the novel

1. The influence of Samuel Butler (on Wells, Bennett, Cannan, and Beresford, especially).

2. The influence of the Russians (on Conrad, Cannan, and Walpole, especially).

3. The influence of the French (on Moore, Conrad, Bennett, Cannan, Mackenzie, and George, especially).

4. Photographic realism.

5. Four types of romance (Hudson [fiction only] Hewlett, Blackwood, and Wells [scientific fiction only]).

6. Applied psychology (Joyce, Richardson, Sinclair [*Mary Olivier*], and Wyndham Lewis [*Tarr*]).

7. The Occult (Blackwood and Machen especially, also Evelyn Underhill and Mrs. Clifford [*Miss Fingal*].

8. The structure, scope, and range of the Georgian novel as compared with its Victorian predecessor.

9. Social criticism in the novel (Wells, Galsworthy, Cannan, Johnston, Maugham, McKenna, "E. M. Delafield," Macaulay, Jameson, Stern, especially).

10. Journalism in the novel (as affecting both content and method).

3. For poetry

1. The poetic range to-day (subject-matter and form).

2. Poets of the Victorian school (Hardy, Bridges, Watson, Carpenter, and Hewlett, especially).

3. Kipling, Masefield, and their followers.

4. The Georgians (Abercrombie, Brooke, Drinkwater, Gibson, Davies, De la Mare, and "Edward Eastaway," especially).

5. The War Poets.

6. The Imagists.

7. The new rebellion against old ideals (cf. especially collections published since 1917).

These topics, in connection with the indexes already mentioned (pp. 181 ff.), should suggest other guiding lines in this modern maze, and will, it is hoped, aid students to become

familiar with the most striking personalities and chief current tendencies in British literature.

That there is a great stream of writers cannot be denied; that it is a stream of great writers cannot be declared. It is a great stream of small writers—writers of adequate, even brilliant, technique but, for the most part, without either the originality of view or the power of absorbing something of universal life into the individual, out of which great men are made. Among the scores of striking successes it is hard to find a dozen, much less a score, of authors who have anything of permanent value to contribute to literature, and of these the greater part are not the best known.

For their kindness in reading the proofs and in making many helpful criticisms, we are greatly indebted to Professors Robert Herrick, Robert Morss Lovett, and David Allan Robertson, of the University of Chicago, and to Miss May Massee, of the American Library Association. We are also indebted to Mr. Robertson for a set of the bibliographical references prepared for the use of his classes. The exacting task of proof corrections has been lightened by the careful work of Mrs. E. N. Manchester in the verification of references and by the sympathetic aid of the publishers.

INDEXES AND CRITICAL PERIODICALS

Indexes

(The initials following the titles of the periodicals refer to the indexes in which they are listed.)

American Library Association (A. L. A.) Index, (to 1900) A. L. A. I.
————Supplement, 1901–1910 .. .. A. L. A. Supp.
Annual Literary Index (1892–1904) . .. A. L. I.
Continued as Annual Library Index, 1905–1910. . . . . A. L. I.
Dramatic Index, 1909–. . . . . D. I.
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Magazine Subject Index: Boston, 1908. . . . M. S. I.
Continued by Annual Magazine Subject Index, 1909– A. S. I.
Poole's Index to Periodical Literature, 1802–1881. . . . Poole
Supplements, 1882–1906; 1907–1908.. . . . . Poole Supp.
Reader's Guide to Periodical Literature, 1900–. . . . . R. G.
Supplement 1907–1915, 1916–1919. . . . . R. G. Supp.
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Academy: London (ceased 1916)—Acad.
American Catholic Quarterly Review: Philadelphia—Amer. Cath. Quar.
Art and Letters: London.
Athenæum: London—Ath.—A. L. I. Combined with Nation (London), Feb. 19, 1921.
Atlantic Monthly: Boston—Atlan.—R. G.; A. S. I.
Bellman: Minneapolis, Minn. (ceased 1919).
Blackwood's Edinburgh Magazine: Edinburgh—Blackw.—R. G. S.; A. S. I.
Blast: London, Edited by Wyndham Lewis.
Booklist (A. L. A.): Chicago.
Bookman: New York—Bookm.—R. G.
Bookman: London—Bookm. (Lond.)—D. I.; A. S. I.
Book Monthly: London.
Book News: Philadelphia—Book News Mo.
Boston Transcript: Boston—Bost. Trans.
British Review: London—Brit. R.—A. S. I.
With which is incorporated the Oxford and Cambridge Review.

British Weekly: London—Brit. Weekly.
Burlington Magazine: London and New York—Burl. M.—D. I.; A. S. I.
Catholic World: New York—Cath. World.
Century: New York—Cent.—R. G.
Chamber's Journal: London—Chamber's—D. I.; A. S. I.
Chapbook (a Monthly Miscellany): London.
Columbia University Quarterly: New York—Columbia Univ. Quar
Contemporary Review. New York—Contemp.—R. G.; A. S. I.
Cornhill Magazine· London—Cornhill—D. I.; A. S. I.
Craftsman: New York
    Includes some literary studies.
Critic: New York—R. G.
Current Literature: New York (name changed to Current Opinion, 1913)
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Current Opinion· New York—Cur. Op.—R. G.
Dial: New York—Dial—R. G.
Dome. London.
Drama: Washington—Drama—R. G. S.
Dublin Review: London—Dub. R.—D. I.; A. S. I.; R. G. S.
Edinburgh Review: Edinburgh—Edin. R.
Egoist: London (1914——).
    Includes art, music, literature, emphasizing especially new move-
    ments.
English Review London (1908–)—Eng. Rev.—R. G. S.; D. I.;
    A. S. I.
Everyman, his life, work, and books. London (1912–)
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Illustrated London News: London.
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London Quarterly Review: London—Lond. Quar.—R. G. S.; A. S. I.
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Manchester Guardian: Manchester, England—
The best English provincial paper for reviews.
Mask: London and Florence, Italy.
Quarterly journal of art of the theater.
Modern Language Review: Cambridge, England—Mod. Lang. Rev.—R. G. S.; A. S. I.
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Best Scottish paper for reviews.
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An Irish quarterly review of letters, philosophy, and science.
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CONTEMPORARY BRITISH LITERATURE

Lascelles Abercrombie—poet, critic.

Born in Cheshire, 1881. He had a scientific training at Victoria University, Manchester, and is now lecturer on poetry at Liverpool University.

SUGGESTIONS FOR READING

1. Observe that his inspirations are all literary or philosophical or religious in origin. Try to phrase the idea that gave conception to each of his poems.

2. Observe the impersonality of his work.

3. Note examples of the deliberate artistry of his style. Set over against splendidly vivid passages others in which there seems to be a straining after unusual effects and word combinations.

4. Make a special study of his metrical experiments.

5. His criticisms of his contemporaries are worth careful study.

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Lascelles Abercrombie—*Continued*

STUDIES AND REVIEWS

Cunliffe.
Sturgeon.
Williams.

Forum, 39 ('08): 526.
Liv. Age, 289 ('16): 374.
Lond. Times, Sept. 14, 1911: 332.
No. Am 198 ('13): 377.

Fortn. 101 ('14). 498.

"A. E." *See George William Russell.*

James Evershed Agate—critic, novelist.

Born 1877. Educated at Giggleswick Grammar School. Dramatic critic for the *Manchester Guardian*, 1907–14. Served in France, 1916–18. Lives in France.

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L. of C. 1917. (Lines of communication.)
Buzz, Buzz. 1918. (Dramatic criticisms.)
Responsibility. 1919. (Novel.)

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Ath. 1919, 2 1304.
1920, 1: 79.
Bookm. (Lond.) 55 ('18): 74.
Dial, 69 ('20): 102.
Everyman, 15 ('19)· 188.
Lond. Times, Nov. 6, 1919: 629.
Nation, 110 ('20): 772.
N. Y Times, 25 ('20): 252.
Review, 2 ('20): 573.
Sat. Rev. 128 ('19): 535.

Richard Aldington—poet.

Born 1892. Educated at London University. Assistant editor of *The Egoist*, in which most of his poems and criticism are to be found. As Aldington is one of the leaders of the Imagists, read his discussion on Imagism in *The Egoist*, 1 ('14): 202. See also the notes by F. S. Flint and Ezra Pound, *Poetry*, 1 ('12–'13): 198, which are summarized thus:

1. "An 'Image' is that which presents an intellectual and emotional complex in an instant of time." The instantaneous presentation of such an image gives the sense of liberation from limits of space and time and that sense of sudden growth

Richard Aldington—*Continued*

which we experience in the presence of great art. "It is better to produce one Image in a lifetime than to produce voluminous works."

2. Treat the "thing," that is, the Image, "directly," whether it is subjective or objective. "Go in fear of abstractions;" that is, use concrete images, having the "hardness as of cut stone."

3. "Use absolutely no word that" does "not contribute to the presentation." "Use either no ornament or good ornament." Do not "mop up the particular decorative vocabulary of some one or two poets that you happen to admire."

4. Study Sappho, Catullus, Villon, Dante, Heine and Gautier (sometimes), and Chaucer, especially.

5. Do not attempt philosophical or descriptive poetry.

6. "Compose in sequence of the musical phrase, not in sequence of the metronome."

7. Study "cadences," the finest that you can discover, "preferably in a foreign language so that the meaning of the words may be less likely to divert" your "attention from the movement." Saxon charms, Hebridean folk songs, Dante, and the lyrics of Goethe and Shakespeare (apart from their meaning) are especially recommended.

8. Study the possibilities of verse forms as the musician studies musical construction. "The same laws govern, and you are bound by no others." In other words, the recognized metrical standards in English do not hold.

The following general references on Imagism may be useful:

Braithwaite, W. S. Anthology of Magazine Verse. 1915. Introduction, pp. xxi ff.

Lowell, Amy. Tendencies in Modern American Poetry. 1917.

Morris, L. R. The Young Idea, pp. 100 ff.

Some Imagist Poets, 1915, 1916.

Wilkinson, pp. 83 ff.

Atlan, 117 ('16): 487; 118 ('16): 430.

Cath. World, 107 ('18): 620.

Dial, 62 ('17): 125 (Colum.).

Nation, 101 ('15): 458; 102 ('16): 217; 104 ('17): 43.

New Repub. 3 ('15) 75; 154, 204; 5 ('15, Pt. 2, Nov. 20, 6 ('16): 178.

Richard Aldington—*Continued*

SUGGESTIONS FOR READING

1. Consider (1) whether the Imagists live up to their theories; (2) how far these theories are true; and (3) how far they are new.

2. Consider the range of the "complexes" presented by each of the Imagists. How does their microscopy affect the art of these poets?

3. Consider the originality (or lack of it) of the Imagists. Do you think they are really making "discoverics" in poetry?

4. Make a special study of their "cadences." If you understand music, try to analyze their rhythms in terms of music.

5. Is it true that "At least they do keep bad poets from writing"? Are they likely to have any permanent effect upon English poetry? If so, what?

6. Read Aldington himself in the light of this discussion of Imagism.

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Images Old and New. 1915.
War and Love. 1915–18. 1919.
Images of War. 1919.
Images of Desire. 1920.
Also in: Des Imagistes. 1914.
Some Imagist Poets. 1915–1916.

STUDIES AND REVIEWS

Moore.
Dial, 66 ('19). 576.
Egoist, 2 ('15): 77, 159. (Portrait.)
N. Y. Eve. Post, Nov. 1, 1919: 2.
R. of Rs. 60 ('19): 446.
Springfield Repub. June 20, 1919, p. 6.

Mrs. Richard Aldington (Helen Doolittle; writes as "H. D.") —poet.

American born, but included as the wife of Richard Aldington (q. v.). Her work is regarded as among the finest in quality produced by the Imagists.

For Suggestions for Reading, see *Richard Aldington.*

Mrs. Richard Aldington—*Continued*

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Sea Garden. 1916.
Also in. Des Imagistes. 1914.
Some Imagist Poets. 1915; 1916.
The Egoist. (*Passim.*)

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Lowell, Amy, Tendencies in Modern American Poetry, 1917.
Untermeyer, Louis, New Era in American Poetry, 1919.
Bookm. (Lond.) 51 ('17): 132.
Chapbook, 2 ('20): No. 9, p. 22 (Flint).
Egoist, 2 ('15): 72 (Flint); 88 (May Sinclair).

William Archer—critic and journalist.

Born at Perth, Scotland, 1856. Educated at Edinburgh University. Barrister of the Middle Temple, 1883. Began journalism in Edinburgh, 1875. Travelled in Australia, 1876–77. Settled in London, 1878. Dramatic critic of the *Figaro*, 1879–81. Dramatic critic of the *World*, 1884–1905; then of the *Tribune*, the *Nation*, and the *Star*. Edited and translated Ibsen. Volumes of special interest to the student are listed below:

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Masks or Faces: a Study in the Psychology of Acting. 1888.
America Today. 1900.
Poets of the Younger Generation. 1901.
Real Conversations. 1904.
A National Theatre Scheme and Estimates. 1907 (With Granville Barker.)
Play-Making. 1912.
God and Mr. Wells. 1917 (Reply to Wells's God the Invisible King.)

STUDIES AND REVIEWS

For. 27 ('99): 375.
Liv. Age, 303 ('19): 150.
Sat Rev. 88 ('99): 643.

Winifred Ashton ("Clemence Dane")—novelist.

Brought up in the country. Educated at three big schools in England. Spent a year in Dresden. At sixteen taught French in Geneva. For three years studied painting at the Slade School of Art; but did not make a success of it. Then was on the stage for four or five years until her health failed. Then she took to writing. She reads enormously.

SUGGESTIONS FOR READING

1. Begin with *Legend;* and decide whether it is a work of genius or a tour de force.

2. What are the special merits and special defects of the technical device on which the story is built, conversation among the heroine's friends at the time of her death?

3. Are the characters alive? Are the men or the women better drawn?

4. Is the idea on which the novel is founded worth carrying out? Do you see any other way in which it might have been done as well?

5. Then read the other novels, and point out how the same original streak is to be found in them. In what respects do they impress you as truly observed and felt, and in what ways as flights of an exuberant imagination?

6. What is your idea of the author's promise?

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Regiment of Women. 1917.
First the Blade 1918.
Legend. 1920.
A Bill of Divorcement. 1921. (Play.)

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Johnson, R. Brimley.
Mais.

Ath. 1919, 2 1289.
Bookm. 51 ('20): 202
Bookm. (Lond.) 52 ('17): 3. (Portrait.)
Bost. Trans. May 1, 1920: 10.
Chapbook, 2 ('20): no. 8, 20.
Dial, 68 ('20): 523.
London Times, Nov 13, 1919: 640.
Nation, 110 ('20): 240.
N. Y. Times, 25 ('20): 50, 190.
Outlook, 124 ('20): 430.
Review, 2 ('20): 334.
Sat. Rev. 129 ('20): 40.

Francis William Bain—man of letters.

Born in Scotland, 1863. Educated at Westminster School and Oxford. Has lived many years in India; is principal and professor of history and political economy in Deccan College, Poona. His work is an effort at a direct interpretation of the Hindu mind into English by means of stories. The following books are representative:

A Digit of the Moon. 1901.
A Heifer of the Dawn. 1904.
The Substance of a Dream. 1918.

STUDIES AND REVIEWS

Bookm. (Lond.) 57 ('20): 133; 198. (Portrait.) Quar. 203 ('05): 47.

(Mrs.) Elizabeth (Leopold) Baker.

Began as a typist in the office of the *Spectator*. Has written plays of suburban and business life in London which won high praise for their faithfulness. Representative are:

* Chains. 1910.
Miss Tassey. 1913.
The Price of Thomas Scott. 1913.
Miss Robinson. 1920

STUDIES AND REVIEWS

Clark.

Ath. 1910, 1: 651.
Bookm. 36 ('13): 640.
Graphic, 81 ('10): 776.
Illus. Lond. News, 136 ('10): 842.
New Statesman, 15 ('20): 654.
Spec. 104 ('10): 845.

"**W. N. P. Barbellion.**" *See Bruce Frederick Cummings.*

The Hon. Maurice Baring—journalist, poet, dramatist.

Born 1874. Educated at Eton and Cambridge. Entered the diplomatic service, 1898. Served at Paris, Copenhagen, Rome. In the Foreign Office, at London, 1903–14. Correspondent of the *Morning Post* in Manchuria, 1904; in Russia, 1905–06; at Constantinople, 1909; of the *Times* in the Bal-

The Hon. Maurice Baring—*Continued*
kans, 1912. Served in the War, 1914–1919. Representative books are:

Orpheus in Mayfair· 1909. (Short Stories.)
Dead Letters. 1910. (Humorous.)
Diminutive Dramas. 1910.
Collected Poems. 1911.
The Grey Stocking and Other Plays. 1912.
Lost Diaries. 1913.
The Mainspring of Russia. 1914.
English Landscape. an Anthology. 1916.
Poems. 1914–1917; 1918.
Translations Ancient and Modern. 1919.
Diminutive Dramas. 1919. (New Series.)
R. F. C., H. Q. 1914–1918. 1920

For complete bibliography to 1920, cf. Lond. Mercury 2 ('20): 346.

STUDIES AND REVIEWS

Mais.
Bookm. (Lond.) 43 ('13): 249. (Portrait.)
Dublin R. 167 ('20): 283.
Lond. Mercury. 3 ('21)· 671.
Lond. Times, May 20, 1920: 316.
Spec. 122 ('19): 666.

(Harley) Granville Barker—dramatist.

Born in 1877. Actor and manager. In 1904 he combined with Vedrenne in the management of the Court Theatre, to produce unconventional plays that could not find place on the commercial stage. These plays were chiefly by Continental writers, especially Ibsen, and by Shaw. Barker was the original Eugene, Brassbound, Napoleon, and Frank, in Shaw's plays. He experimented with Gordon Craig in top lighting and impressionistic scenery, and produced an acting version of Hardy's *Dynasts* (cf. Hardy) in 1914.

SUGGESTIONS FOR READING

1. Note that Barker, with a thoroughly practical knowledge of the stage, deliberately and continually experiments

in breaking stage conventions. Before reading his work, it is well to list the chief commonplaces of the older drama which are cast aside by Barker. The following list of these commonplaces furnishes a starting-point:

a. Continual movement of plot and action on the stage.

b. Exposition in the first scene, usually by minor characters, of the situation out of which the plot develops.

c. Artificial balance of plot and sub-plot, and of characters, as in using a light comedy plot to relieve a serious comedy, with corresponding pairs of lovers, in having a villain over against the hero or heroine, a confidant for each of the principal persons, etc.

d. Fixed ideas of grouping and of placing characters on the stage.

e. Narrow range of settings and situations.

f. Entrances and exits all in accordance with fixed ideas of effective curtains; a special gathering of all characters at the end of the play.

g. Dialogue restricted to the needs of the action, with conventional speeches for crises, stock gestures, etc.

h. A long list of conventional devices (business) for developing the plot, such as writing and receiving letters, soliloquies, hiding behind screens, overhearing, etc.

2. Try to phrase the theme of each play, and then note how much extraneous discussion is introduced, and how far it is related to the theme, and how the action furthers the theme.

3. Arrange the characters of a play in groups according to their relationships and study them not only as individuals but as members of a family or a social set. Study the traits they have in common and their peculiarities as individuals. Draw conclusions as to Barker's knowledge of human nature.

4. Study his technique of character development. Note, for example, instances of self-explanation, of explanation by other characters, of exposition by looks only, by action or gesture, or by words uttered, and of direct exposition in the detailed stage directions.

Granville Barker—*Continued*

5. Study the dialogue, noting how far it is a mere record of everyday speech, how far it is a concentration for dramatic purpose of daily speech, and how far it is made brilliant by the wit and philosophy of the author.

6. It is interesting to list Barker's complete departures from dramatic conventions and discuss how many of them succeed.

7. Discover how Barker has been influenced by Meredith, by Hauptmann, by Tchekov, and by Shaw.

Bibliography

The Marrying of Ann Leete. 1901.
* The Voysey Inheritance. 1905.
Prunella. 1906. (With Lawrence Housman.)
* Waste. 1907.
A National Theatre. 1907. (With William Archer.)
Three Plays. 1909. (The Marrying of Ann Leete, The Voysey Inheritance, Waste.)
* The Madras House. 1910.
Anatol. 1911. (Paraphrase from Schnitzler.)
The Morris Dance. 1916. (Dramatization of Stevenson's The Wrong Box.)
The Weather Hen. (With Berte Thomas.)
Souls on Fifth. 1916. (Short story.)
The Red Cross in France. 1916.
Three Short Plays. 1917. (Rococo, Vote by Ballot, Farewell to the Theatre.)
The Harlequinade. 1918. (With Dion Clayton Calthrop.)
The Only Possible Theatre.
Miss Adelaide Bathurst, and other stories.

Studies and Reviews

Clark.
Henderson.
Jamison.
Scott.

Ath. 1909, 2: 371
Bookm. 35 ('12): 126, 195.
Bookm. (Lond.) 45 ('13): 45
46 ('14): 153. (Portraits.)
Drama, 8, ('18): 284.
Fortn 100 ('13): 100, 476.
Forum, 45 ('11): 707.
Lit. Digest, 50 ('15): 374.
Liv. Age, 280 ('14): 225.
R. of Rs. 51 ('15): 498.

Sir James (Matthew) Barrie—novelist, dramatist.

Born in Kirriemuir (=Thrums), Scotland, 1860. Educated at Edinburgh University. Went to London and began journalism in 1885, and his life since then seems to have been little more than a series of successful literary experiments.

SUGGESTIONS FOR READING

1. Separate Barrie the novelist and short-story writer, who belongs to the 19th century, from Barrie the dramatist, who belongs to the 20th. Decide for yourself which field is his true métier.

2. As novelist and story-writer Barrie is the founder of the modern "Kailyard School," with its intimate revelation of the life and thought of the Scottish Lowland peasantry. Consider how far the immediate popularity of his work was due to the freshness of the material (long since staled by much imitation) and how far to its quality of finding the universal in particular aspects of human nature.

3. Do the plots of his stories add to, or lessen, the final value of his production?

4. In the plays are we primarily interested in the plots, in the characters as characters, in the general aspects of human nature as presented, in the sudden turns of fancy and humor, or in what combination of these elements?

4. Is there a complex Barrie-ism, which sets this author apart from his contemporaries to such a degree that you could almost certainly detect it in an unidentified page of his writing? If you think so, try to analyze it. Consider as possible elements in it the following qualities: (a) unexpected association of ideas; (b) humor and sentiment never far apart; (c) a mixture of childlike curiosity about life with worldly wisdom; (d) simplicity masking wit. Add other qualities that you observe.

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Better Dead. 1887.
Auld Licht Idylls. 1888.
An Edinburgh Eleven. (Biographical sketches.) 1888.

Sir James Barrie—*Continued*

When a Man's Single. 1888.
* A Window in Thrums. 1889.
My Lady Nicotine. 1890.
* The Little Minister. 1891.
The Professor's Love Story. 1895. (Play.)
Sentimental Tommy. 1896. (Novel.)
Margaret Ogilvie. 1896. (Biography of his mother.)
The Little Minister. 1897. (Dramatization of the novel.)
Tommy and Grizel. (Sequel to Sentimental Tommy.) 1900.
The Wedding Guest. 1900. (Play.)
The Little White Bird. 1902. (Cf. Peter Pan.)
Quality Street. 1901. (Play.)
The Admirable Crichton. 1903. (Play.)
Little Mary. 1903. (Play.)
* Peter Pan. 1904. (Dramatized from The Little White Bird.)
Alice-Sit-by-the-Fire. 1905. (Play.)
Peter Pan in Kensington Gardens. 1906.
What Every Woman Knows. 1908. (Play.)
Peter and Wendy. (Sequel to Peter Pan.) 1911.
The Legend of Leonora; The Will. 1913. (Plays.)
Half Hours. 1913. (Plays: Pantaloon; The Twelve-pound Look; Rosalind; The Will.)
Der Tag. 1914. (Play.)
Rosy Rapture. 1915. (Play.)
A Kiss for Cinderella. 1916. (Play.)
Seven Women. 1917
Dear Brutus. 1917
} (Plays.)
Echoes of the War. 1918. (Plays: The Old Lady Shows Her Medals; The New Word; Barbara's Wedding; A Well-remembered Voice.)
The Truth about the Russian Dancers. 1920.
Mary Rose. 1920. (Play.)

Studies and Reviews

Clark.
Jamison.
Parker.
Scott.

Bellman, 22 ('17): 709.
Bookm. 32 ('10): 308, 44 ('17): 628; 48 ('19): 765.
Bookm. (Lond.) 39 ('10). 12 (Barker; (illustrated;) 55 ('18): 103; Christmas Number, 1920.
Cent. 88 ('14): 801. (Illustrated.)
Cur. Lit. 40 ('06): 409, 524.
Cur. Op. 67 ('19): 325.
Fortn. 85 ('06): 920.
Ind. 97 ('19): 264.
Lit. Digest, 49 ('14): 643.
New Repub. 18 ('19): 186.
Rev. 1 ('19): 20.

Max Beerbohm—essayist, man of letters.

Born in London, 1872. Half-brother of Sir Herbert Beerbohm Tree, the actor. Educated at the Charterhouse School and Oxford. An extremely clever caricaturist. Lives in Italy.

SUGGESTIONS FOR READING

1. Remember, as fundamental, that Beerbohm's chief interest is in the play of ideas for their own sake. This attitude accounts for his perversity in dealing with accepted values (his emphasis of trifles and his apparent slighting of matters of importance), and for the continual undercurrent of irony.

2. Note that he is completely sophisticated; that he deliberately limits his material to the literary and artistic interests of the man about town and writes about them as if nothing else existed.

3. Study his writing and his drawing together and see how each helps to explain the other.

4. What is his attitude toward the objects of his satire?

5. Study his choice of words, imagery, color, figures, allusions, and other devices by which he secures artistry in style.

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* Works of Max Beerbohm. 1896.
Caricatures of Twenty-five Gentlemen. 1896.
The Happy Hypocrite. (A Fairy Tale for Tired Men.) 1897.
More. 1899. (Essays.)
The Poet's Corner. 1904. (Caricatures.)
A Book of Caricatures. 1907.
Yet Again. 1909. (Essays.)
Zuleika Dobson; or, an Oxford Love Story. 1911.
A Christmas Garland. 1912. (Parodies.)
The Second Childhood of John Bull. 1912. (Cartoons.)
Fifty Caricatures. 1913.
Catalogue of an Exhibition of Cartoons by Max Beerbohm. 1913.
* Seven Men. 1919. (Short stories.)
And Even Now. 1920. (Essays.)

Max Beerbohm—*Continued*

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Jackson (All Manner of Folk).
Littell.
Scott.
Bookm. (Lond.) 40 ('11): 194, 201 (portraits); 57 ('20): 139.
Dial, 70 ('21): 177.
New Repub. 1 ('15). Jan. 30, p. 26; 21 ('19–20): 386
New Statesman, 16 ('20): 339.
N. Y. Times, 26 ('21): 9.

Sir John Hay Beith ("Ian Hay")—novelist, dramatist.

Born in 1876. Educated at Cambridge. Served in the War. His humor brought instant popularity to his war books. Characteristic books are:

Pip. 1907.
Happy-Go-Lucky. 1913. (Cf. Tilly-of-Bloomsbury.)
The Lighter Side of School Life. 1914
The First Hundred Thousand. 1915. (War sketches.)
Carrying On. 1917. (War sketches.)
The Last Million 1918. (War sketches.)
Tilly-of-Bloomsbury. 1919 (Play; in America, Happy-Go-Lucky.)

STUDIES AND REVIEWS

Bookm. (Lond.) 52 ('17): 37.
Book News Mo. 35 ('17): 264.

(Joseph) Hilaire (Pierre) Belloc—man of letters, journalist.

Born in 1870 near Paris. Four of his great-uncles were generals under Napoleon; his grandfather was an artist and curator of the Luxembourg Museum; his grandmother, the daughter of an Irishman in the French army. His father was a barrister, and his mother came of intellectual stock. As a child, after his father's death, he was taken to England and brought up in Sussex (cf. his poem "The South Country"). He is a Roman Catholic and came strongly under the influence of Newman, whom he knew at Edgbaston Oratory. Served his term in the French army as a French citizen, and afterward walked across the Alps to Rome. Took his degree at Oxford. Became a naturalized Englishman in 1903. An ardent Liberal. M. P. 1906–10. Is intensely interested in outdoor life, riding, swimming, sailing, military science, and

Hilaire Belloc—*Continued*

topography. Among authors who have especially influenced his work are Bunyan, Swift, Defoe, Mallock (author of *The New Republic*), and Flaubert.

SUGGESTIONS FOR READING

1. Be prepared to be continually surprised as to content and style. Do not assume that there is anything that Belloc cannot write and write well; but note the penalties of this extreme energy and fluency, and do not expect to find much finished art.

2. It has been said, however, that Belloc has written one of the perfect poems in English. Find one, if you can, that you think warrants the praise.

3. Study the play of mind in *The Path to Rome*. Note the literary sources, the effect of education and life experience, the temperamental associations of ideas, the humor, the imagination, the affectations and mannerisms, the gems of stories in the rough rock of the narrative. Try to sum up from this book the sources of Belloc's charm, and at the same time, decide if you can why he does not stand and will not stand in the front rank of writers.

4. If you are familiar with English politics, study *Emmanuel Burden* as a political satire and tragedy, and decide whether the combination is a success. Note the illustrations by Chesterton.

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Verses and Sonnets. 1895.
The Bad Child's Book of Beasts. 1896.
More Beasts for Worse Children. 1897.
The Modern Traveller. 1898.
Paris. 1900.
* The Path to Rome. 1902.
Caliban's Guide to Letters. 1903.
Emmanuel Burden. 1904. (Novel; illustrated by Gilbert K. Chesterton.)
The Old Road. 1904. (Essays.)
Esto Perpetua. 1906. (Travel.)
The Hills and the Sea. 1906. (Travel.)

Hilaire Belloc—*Continued*

The Historic Thames. 1907.
The Eye Witness. 1908. (Historical studies.)
On Nothing. 1908.
Mr. Clutterbuck's Election. 1908. (Novel.)
The Pyrenees. 1909.
On Everything. 1909.
Pongo and the Bull. 1910. (Novel.)
The Girondin. 1910. (Novel.)
On Anything. 1910.
Verses. 1910.
Socialism and the Servile State. 1911.
First and Last. 1911. (Essays.)
The Four Men: A Farrago. 1912.
The Green Overcoat. 1912. (Novel.)
The Servile State. 1912.
The River of London. 1913.
Turcoing. 1913.
The Hilaire-Belloc Calendar. 1913.
A Picked Company. 1915. (Selections.)

For complete bibliography, cf Lond. Mercury 1 ('20): 366.

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Bookm. (Lond.) 49 ('15): 37. (Illustrated.)
Cath. World, 110 ('19): 145; 112 ('20): 86.
Cent. 94 ('17): 829. (Portrait.)
Cur. Op. 62 ('17): 204.
Liv. Age, 281 ('14): 606; 289 ('16): 93.
Nation, 95 ('12): 477.

(Enoch) Arnold Bennett—novelist, journalist, dramatist.

Born in 1867, son of a solicitor in the "potteries." His Five Towns are Newcastle-under-Lyme, Stoke, Longton, Burslem, and Tunstall. Educated there and at the University of London. Studied law, first in his father's office, then in London, until he had made a beginning as a free-lance journalist. His first newspaper work was done on the *Staffordshire Sentinel;* later, he became sub-editor of *Woman*, and contributor to the *Academy*. He made a position in miscellaneous journalism, book reviews, dramatic criticisms, etc., before he turned seriously to literature. In 1900 he went to live at Fontainebleau, and remained there until 1908, marrying a Frenchwoman.

Arnold Bennett—*Continued*

He is interested in the arts allied to literature, has a knowledge of music, and paints in water colors.

SUGGESTIONS FOR READING

1. Draw sharp lines, by means of the bibliography, between his practical journalism, his fantastic and melodramatic novels, which were pot-boilers, his plays, written for commercial, not dramatic, reasons, and his serious fiction, the best of which is associated with the *Five Towns*.

2. Note his photographs of people and backgrounds in the *Five Towns*. Observe his use of plan, his method of shifting the point of view, his choice of details. List details which could have been noted only by one long familiar with what he describes.

3. Consider by what methods he suggests the peculiar atmosphere, physical and mental, of the *Five Towns*, and by what methods he makes us feel that it is the universal atmosphere in industrial towns.

4. Notice the elaboration with which characters are presented and analyzed, and the insight shown into many types of commonplace persons living commonplace lives in a typical industrial town. In this finding of the universal in the commonplace is Bennett's main strength.

5. Observe the prosaic pedestrianism of much of his writing, and look for passages in which he is swept by emotion into a more rhythmical and distinguished style.

6. Observe his detachment from his material, and the absence alike of propaganda and of definitely-phrased philosophy. His primary concern is to present the universal phases of experience that he has watched in concrete form in the distinctive setting of his native place.

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Polite Farces for the Drawing-Room. 1899.
Sidney Yorke's Friend. 1901. (Boy's book.)

Arnold Bennett—*Continued*

Fame and Fiction. 1901

* Anna of the Five Towns: A Novel. 1902. (Cf. Cupid and Commonsense.)

The Grand Babylon Hotel: A Fantasia on Modern Themes. 1902.

The Gates of Wrath: A Melodrama. 1903.

The Truth about an Author. 1903. (Autobiography, published anonymously.)

Leonora: A Novel. 1903.

How to Become an Author· A Practical Guide. 1903.

A Great Man: A Frolic. 1904.

Teresa of Watling Street· A Fantasia on Modern Themes. 1904.

The Loot of Cities: Being the Adventures of a Millionaire in Search of Joy· A Fantasia. 1904.

Tales of the Five Towns. 1905.

Sacred and Profane Love: A Novel in Three Episodes. 1905. (Revised edition = The Book of Carlotta. 1911.)

Hugo· A Fantasia on Modern Themes. 1906.

Whom God Hath Joined. 1906. (Novel.)

Things That Interested Me. Being Leaves from a Journal Kept by Arnold Bennett. 1906. (Privately printed.)

The Ghost: A Fantasia on Modern Times. 1907.

The Grim Smile of the Five Towns. 1907.

The City of Pleasure· A Fantasia on Modern Themes. 1907.

The Reasonable Life: Being Hints for Men and Women. 1907. (Cf. Mental Efficiency.)

How to Live on Twenty-Four Hours a Day. (?First published, 1907; 2d ed 1912.)

* Buried Alive: A Tale of These Days. 1908. (Cf. The Great Adventure.)

* The Old Wives' Tale: A Novel. 1908.

The Human Machine. 1908.

Cupid and Commonsense. A Play in Four Acts. 1909. (Dramatized from Anna of the Five Towns.)

The Glimpse: an Adventure of the Soul. 1909.

Literary Taste: How to Form it. 1909.

What the Public Wants· A Play in Four Acts. 1910.

Helen with the High Hand: An Idyllic Diversion. 1910.

Clayhanger. 1910. (Trilogy, vol. I.)

The Honeymoon. A Comedy in Three Acts. 1911.

The Card. A Story of Adventure in the Five Towns. 1911. (= Denry the Audacious.)

Hilda Lessways. 1911. (Trilogy, vol. II.)

The Feast of St. Friend. 1911. (A Christmas book.)

* The Matador of the Five Towns. 1912. (Short stories.)

Arnold Bennett—*Continued*

Mental Efficiency, and Other Hints to Men and Women. 1912. (An expanded edition of The Reasonable Life.)
Milestones: A Play in Three Acts. 1912. (With Edward Knoblauch.)
Those United States. 1912. (=Your United States.)
The Regent: A Five Towns Story of Adventure in London. 1913.
The Plain Man and His Wife. 1913. (Essays.)
Paris Nights, and Other Impressions of Places and People. 1913.
The Great Adventure: A Play of Fancy in Four Acts. 1913. (Dramatized from Buried Alive.)
Friendship and Happiness: A Plea for the Feast of St. Friend. 1914.
The Price of Love. 1914. (Novel.)
Over There. War Scenes on the Western Front. 1915.
These Twain. 1916. (Trilogy, vol. III)
The Lion's Share. 1916. (Novel.
Books and Persons. 1917.
The Pretty Lady. 1918. (Novel)
The Roll Call. 1919. (Novel.)
Our Women: Chapters on the Sex Discord. 1920.
Body and Soul. 1920. (Play.)
Things that Have Inte-ested Me. 1921.

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Cooper.
Cunliffe.
Darton, F. J. H., Arnold Bennett, 1915.
Follett.
Goldring.
Phelps. (English Novel.)
Scott.

Bellman, 25 ('18): 48.
Bookm. 42 ('15): 147.
Bookm. (Lond.) 39 ('11): 265. (Portraits.)
Contemp. 110 ('16): 602=Liv. Age, 291 ('16): 771.
Cur Lit. 50 ('11): 553.
Harp. Mag. 122 ('11): 633; 124 ('12): 638.
Ind. 97 ('19): 340.
Liv Age, 269 ('11): 131; 291 ('16): 251, 771.
Lond. Times, Jan. 23, 1919. 43, June 17, 1920: 380.
Nation, 101 ('15): 741; 102 ('16). 133.
N. Y. Times, 25 ('20): 10.
R. of Rs. 43 ('11): 506.
Sewanee Rev. 28 ('20): 358.

Arthur Christopher Benson—essayist, poet, biographer.

Born 1862, son of the Archbishop of Canterbury. Educated at Eton and Cambridge. Master of Eton, 1885–1903. Fellow of Magdalene College, Cambridge, 1904–15, and Master of this college since 1915.

Arthur Christopher Benson—*Continued*

Has written poems, many volumes of essays, and various biographies, including those of his father, his brother Hugh (himself a novelist, died in 1914) and his sister Maggie, several lives in the English Men of Letters Series; and has edited the letters of Queen Victoria (with Viscount Esher). His best-known volumes are:

The House of Quiet. 1903.
The Upton Letters 1905.
From a College Window. 1906.

STUDIES AND REVIEWS

Bennett.
Acad. 86 ('14): 742.
Bookm 26 ('07): 305; 27 ('08): 566.
Bookm. (Lond.) 39 ('10): 98; 41 ('11): 72, 79. (Portraits).
Cur. Lit. 43 ('07): 396.
For. 40 ('08): 400.
Liv. Age, 271 ('11): 713.
Outlook, 85 ('07): 399.
R. of Rs. 36 ('07): 759.

Edward Frederic Benson—novelist.

Born 1867. Brother of A. C. Benson (q. v.). Educated at Marlborough and Cambridge. Worked in Athens for the British Archæological Society, and in Egypt for the Hellenic Society. Has travelled extensively and written many novels. Characteristic books are:

Dodo. 1893. (Of which the original is said to be Margot Tennant, later Mrs. Asquith.)
Dodo the Second. 1914.
Robin Linnet. 1919.
Our Family Affairs. 1920. (Autobiographical.)

STUDIES AND REVIEWS

Bookm. (Lond.) 5 ('93): 50; 41 ('11): 79. (Portraits.)
Forum, 40 ('08): 400.
Liv. Age, 271 ('11): 713.
New Statesman, 16 ('20): 54.

Benson, Stella—novelist, poet.

Born 1892. Has lived chiefly abroad in Switzerland, France, Germany, recently America (California, 1918–20), now in China.

Bibliography

I Pose. 1915. (Novel.)
This is the End. 1917. (Novel.)
Twenty. 1918. (Poems.)
Living Alone. 1920. (Novel.)

Studies and Reviews

Ath. 1919, 2: 1187.
Bookm. (Lond.) 52 ('17): 74.
Bost. Trans. May 5, 1920: 4.
Everyman, 15 ('19): 138.
Freeman, 1 ('20): 406.
Lond. Times, Oct. 23, 1919: 586.
New Statesman, 9 ('17): 18.
N. Y. Eve. Post, May 1, 1920: 2.
Sat. Rev. 129 ('20): 70.
Spgfld. Repub. May 16, 1920: 11a.

John Davys Beresford—novelist.

Born in 1873, son of a canon of Peterborough Cathedral. As an infant, he was seriously injured through the carelessness of a nurse, and is still lame. Studied at Oundle School, where he suffered from the classics, as at home from the strictness of his father's religious views. He commenced to write at sixteen, but in 1904 destroyed everything that he had written up to that time. His real education began, he believes, when he took himself in hand at 21. He had all sorts of experiences in earning his living in business, in training as an architect, and in journalism before he published any fiction. In 1908 he became a reviewer for *Punch* and the *Westminster Gazette*. His home is in Cornwall.

Suggestions for Reading

1. Interesting parallel can be made between his life and Samuel Butler's, together with observations concerning the effect of Butler's *Way of All Flesh* upon Beresford's novels.

2. Another interesting parallel can be made between his

John Davys Beresford—*Continued*

career as an architect and Hardy's, with notes of the effects of their professional knowledge upon their work.

3. The autobiographical element in Beresford's work must never be forgotten. A long list of scenes can be drawn up which give every evidence of being taken straight from his life experience.

4. Nor is the autobiography confined to external circumstances. The effect of his years of repression and suffering is visible in his general attitude of revolt toward all stupid restrictions and unnecessary conventions.

5. He is so faithful a realist that his knowledge of psychology, which is convincing in the case of his heroes, fails him and becomes mere observation in the case of his other characters. Is this due to defective imagination?

6. Consider whether or not his determination to "show up" life as it is for what it is, according to the limitations of his experience, makes for dulness.

7. Find out whether this general atmosphere of greyness is at times relieved in three ways: (a) by occasional grimness of unusual strength and horror; (b) by touches of humor as delightful in quality as they are rare; (c) by a passionate love of certain aspects of Nature that at times lifts his prose into poetry.

Bibliography

* The History of Jacob Stahl. 1911. (Trilogy, vol. I.)
The Hampdenshire Wonder. 1911.
A Candidate for Truth. 1912. (Trilogy, vol. II.)
Goslings 1913.
The House in Demetrius Road. 1914
The Invisible Event. 1915. (Trilogy, vol. III.)
The Mountains of the Moon. 1915.
H. G. Wells. 1915. (Critical study.)
* These Lynnekers. 1916.
House-mates. 1917.
W. E. Ford. 1917. (Biography, with Kenneth Richmond.)
Nineteen Impressions. 1918. (Short stories.)
God's Counterpoint 1918.
The Jervaise Comedy. 1919.

John Davys Beresford—*Continued*

An Imperfect Mother. 1920
Revolution. 1921.
A Royal Heart. (Play; with Arthur Scott Craven)
The Compleat Angler. (Play.)
Howard and Son. (Play; with Kenneth Richmond.)

STUDIES AND REVIEWS

George.
Bookm. (Lond.) 49 ('16): 113; 57 ('19): 95; 58 ('20): 7. (Portraits.)
Book News Mo. 35 ('16): 2. (Illustrated.)
Ind. 83 ('15): 298.
Liv. Age, 288 ('16): 804.
Lond. Times, Mar. 25, 1920: 199.

Laurence Binyon—poet, dramatist.

Born at Lancaster, in 1869, cousin of Stephen Phillips. Educated at St. Paul's School and Oxford. In the Department of Printed Books at the British Museum, 1893; now Assistant Keeper of Oriental Prints and Drawings. The following volumes contain characteristic work:

London Visions. 1896.
The Popularization of Art. 1896.
Odes. 1901. (Revised ed. 1913.)
English Poetry in Relation to Painting and the other Arts. 1918.
Poetry and Modern Life. 1919.
The Four Years. 1919.
The Secret. 60 Poems. 1920.

For complete bibliography to 1920, cf. Lond. Mercury 2 ('20): 114.

STUDIES AND REVIEWS

19th Cent. 75 ('14): 186.
Lond. Times, Dec. 30, 1920: 889.
Quar. R. 232 ('19): 135.
Spec. 112 ('14): 675.

"George A. Birmingham." *See James Owen Hannay.*

Algernon Blackwood—novelist.

Born 1869. Son of Sir Arthur Blackwood, K. C. B., and the Duchess of Manchester. Educated at a Moravian College

Algernon Blackwood—*Continued*
in the Black Forest, at Wellington College, and at Edinburgh University. Tried dairy farming in Canada; prospected in the Rainy River goldfields; ran a hotel, went on the stage; posed to artists (Gibson one) for a living; taught French, German, and the violin; reporter on the New York *Sun* and the New York *Times;* went into the dried-milk business; tried translating stories from the French. Has been penniless, has lived on dried apples and raw rice. Was finally encouraged by a friend to try to sell some old ghost stories in 1906 and in three years had made a success in his peculiar field. Since then spends his time in travelling round the world and writing.

SUGGESTIONS FOR READING

1. If you have no interest whatever in the occult, you will find considerable difficulty in getting a basis of sympathetic understanding in reading Blackwood. Begin with the approach that attracts you most or repels you least: fairy stories, ghost stories, stories of reincarnation, or stories of the limits of physical nature and scientific possibility.

2. If you are not absorbed in the matter, study the manner; in other words, observe how transition is made from reality to impossibility. Note the devices used to make you believe that the tale happened or might have happened. Even if you do not fall under the illusion of the atmosphere, try to see how it is created.

3. Compare the effects of horror with those of Poe and determine what, if anything, Blackwood owes to Poe.

4. Compare his treatment of the fantastic with the tales of Hoffmann, and observe differences.

5. In what ways are Blackwood's stories an advance upon the work of his predecessors in this type of writing?

6. Can you find any parallelism between what Blackwood has done for twentieth century fiction and what Wells has done?

7. Observe the rhythmic and musical effect of his prose; his imagery, colors, and other appeals to the senses, figures of speech, use of Nature, etc.

Algernon Blackwood—*Continued*

BIBLIOGRAPHY

The Empty House. 1906.
The Listener. 1907.
John Silence. 1908.
The Education of Uncle Paul. 1909.
Jimbo. 1909.
The Human Chord. 1910.
The Lost Valley. 1910.
* The Centaur. 1911.
Pan's Garden. 1912.
* A Prisoner in Fairyland. 1913. (Cf. The Starlight Express.)
Ten Minute Stories. 1913.
Incredible Adventures. 1914.
The Extra Day. 1915.
The Starlight Express. 1916. (Stage version of "A Prisoner in Fairyland," with Violet Pearse, music by Sir Edward Elgar, O. M.)
Julius Le Vallon. 1916.
The Wave. 1916.
Day and Night Stories. 1917.
The Promise of Air. 1918.
The Garden of Survival. 1918.
Karma: a Reincarnation Play. 1918.

STUDIES AND REVIEWS

Bookm. 39 ('14): 120; 40 ('15): 618. (Portraits.)
Bookm. (Lond.) 53 ('17): 49.
Book News Mo. 35 ('17): 171.
Cur. Op. 56 ('14): 380.
Liv. Age, 296 ('18): 228.
Outlook, 112 ('16): 983.
Touchstone, 7 ('20): 146.

David W. Bone—novelist.

Born at Glasgow in 1874, brother of Muirhead Bone, the etcher. Journalist in Glasgow. Entered the merchant service in 1890; was seven years on a sailing ship, then entered the service of the Anchor Line in 1899; was made captain in 1915. Writes of ships, the sea, and strange places.

BIBLIOGRAPHY

The Brassbounder. 1910.
Broken Stowage. 1915.
Merchantmen-at-Arms. 1919.

David W. Bone—*Continued*

STUDIES AND REVIEWS

Bookm. (Lond.) 38 ('10): 256; 49 ('16): 162.

Gordon Bottomley—poet.
Born in 1874.

SUGGESTIONS FOR READING

1. Accumulate evidence to show whether or not Bottomley belongs with the Imagists.

2. If he is to be regarded primarily as a word painter, he must be considered in terms of pictorial art: (a) What types of scene does he choose? (b) What is his palette? (c) How does he arrange his compositions? (d) Does he consider effects of light and shade? (e) Is he concerned with the solidity of his pictures or is he a pre-Raphaelite?

3. Granted that he lacks spontaneity, how does his sophistication differ from that of De la Mare? of Abercrombie? Compare his "End of the World" with Abercrombie's poem with the same title, and then with some of De la Mare's night pieces.

4. Which of the two—Bottomley or De la Mare—is more directly pictorial? which is more "spookish"? which has more power of suggestion? which has the greater charm and variety of verse?

5. Compare Bottomley's plays with Abercrombie's with regard to subject-matter and treatment.

BIBLIOGRAPHY

The Mickle Drede. 1896. (Poems.)
Poems at White Nights. 1899.
The Crier by Night. 1902. [Play, in Bibelot 15 ('09): 297.]
The Gate of Smaragdus. 1904. (Poems.)
Midsummer Eve, a dramatic pastoral. 1905.
Chambers of Imagery. 1907. (Poems.)
The Riding to Lithend. 1909. Play, in Bibelot 16 ('10) 3.
Laodice and Danae. 1909. (Play.)
A Vision of Giorgione, three dramatic eclogues. 1910.

Gordon Bottomley—*Continued*

Chambers of Imagery. 1912. (Second series.)
King Lear's Wife. 1913–15. (Play, in Georgian Poetry.)
King Lear's Wife and Other Plays (The Crier by Night, The Riding to Lithend; Midsummer Eve; Laodice and Danae). 1920.

STUDIES AND REVIEWS

Bibelot, 16 ('10): 65.
Bookm. 39 ('14): 67.
Edin. R. 217 ('13): 386.
Liv. Age, 289 ('16): 374.
Lond. Times, Oct. 21, 1920: 681.
New Statesman, 15 ('20): 650.

William Boyle.

Born in middle Ireland; newspaper man, one of the early comedy writers for the Abbey Theatre. His published plays are:

The Building Fund. 1905.
The Eloquent Dempsey. 1907.
The Mineral Workers. 1907.
Family Failing. 1913.

STUDIES AND REVIEWS

Boyd (Contemp.; Lit. Ren.)
Weygandt.

Robert (Seymour) Bridges—poet, dramatist, critic.

Born in 1844. Educated at Eton and Oxford. Physician, for many years connected with leading London hospitals. Married daughter of the painter Waterhouse. Poet-laureate. Lives near Oxford.

SUGGESTIONS FOR READING

1. Begin by mastering his theory of English verse as expounded in the appendix to his essay on Milton's Prosody. Make a written summary of it, or copy his, and keep it at hand to try on his own poems.

2. Omit the plays unless you are familiar with Greek and Elizabethian tragedy and are able to judge how far Bridges has caught the spirit of each.

Robert Bridges—*Continued*

3. Read aloud lyrics that appeal to you, testing them by Bridges' own theory.

4. Among his subjects, particularly to be noted are: his treatment of different aspects of English landscape; his feeling for all forms of beauty.

5. Note on the one hand the simplicity and delicacy of his modes of expression, and on the other their lack of richness and suggestiveness. Consider whether his avoidance of everything strained, unnatural, affected, compensates for his lack of fire.

Bibliography

Growth of Love. 1876.
Prometheus the Firegiver. 1883. (Masque.)
Eros and Psyche. 1885.
Feast of Bacchus. 1889. (Play.)
Achilles in Scyros. 1890 (Play.)
Palicio. 1890. (Play.)
The Return of Ulysses. 1890 (Play.)
The Christian Captives. 1890. (Play.)
Shorter Poems; Books I–IV. 1890–94.
Humours of the Court. 1893.
* Milton's Prosody. 1893.
John Keats: a Critical Essay. 1895.
* Poetical Works. 1898, 1899, 1901, 1902, 1905.
Bramble Brae. 1902.
Demeter, a Masque. 1905.
* Poetical Works. 1912. (Excludes the plays.)
Britannia Victrix. 1919.
October and other Poems. 1920.

Studies and Reviews

Freeman.
Warren, T. H. Robert Bridges, Poet Laureate. 1913.
Young, F. E. Brett. Robert Bridges, A Critical Study. 1914.

Acad. 38 ('90): 496; 53 ('98): 155.
Bookm. 38 ('13): 42.
Bookm. (Lond.) 54 ('18): 144. (Illustrated.)
Dial, 55 ('13): 69.
Fortn. 62 ('94): 44=Liv. Age, 202 ('94): 451.
Forum, 50 ('13): 877.
Ind. 52 ('00): 105.
Liv. Age, 299 ('18): 155.

Robert Bridges—*Continued*

Lond. Mercury, 1 ('20); 708.
Lond. Quar. 124 ('15): 232
Lond. Times, Apr. 14, 1921: 240.
Nation, 101 ('15): 465.
New Repub. 12 ('17): 47.
New Statesman, 15 ('20): 76.
N. Y. Times, 25 ('20). 13.
Quar. 219 ('13): 231=Liv. Age, 278 ('13): 515=Cur. Op. 55 ('13): 198.
Sewanee Rev. 23 ('15): 129.
Spec. 81 ('98): 688.

Harold Brighouse—dramatist.

Born in Manchester. Went to school with Gilbert Cannan and Stanley Houghton (author of *Hindle Wakes*) and was associated with them in the Repertory Theatre movement. Hs is in the cotton business; journalism and play writing are his avocations.

SUGGESTIONS FOR READING

1. Note that he uses Manchester material, and compare his treatment of Lancashire character with Houghton's in *Hindle Wakes* and *The Younger Generation;* also with Cannan's in the Manchester parts of his books.

2. Compare Brighouse's dramatic technique with Houghton's in *Hindle Wakes* (cf. notes under Barker).

3. What qualities do you observe in Brighouse that are lacking in Houghton and Cannan?

BIBLIOGRAPHY

The Price of Coal. 1911.
Lonesome-like 1914
Garside's Career. 1915.
Hobson's Choice. 1916.
Maid of France. 1917.
The Marbeck Inn. 1920.
Three Lancashire Plays. 1920. (The Game, The Northerners, Zack.)

STUDIES AND REVIEWS

Bookm. (Lond.) 52 ('17): 79; 58 ('20): 30. (Portrait.)
No. Am. 198 ('13): 218.

Rupert Brooke—poet.

Born at Rugby, 1887, son of one of the masters. Educated at Rugby and Cambridge. Interested in sports. Spent some

Rupert Brooke —*Continued*

time in Germany and travelled in America and in the South Seas. Obtained a commission at the beginning of the War. Died in service in the harbor of Scyros, 1915, and is buried there.

SUGGESTIONS FOR READING

1. Take the volumes in chronological order. Stop whenever you have a feeling of surprise, and ask yourself whether the poet intended you to be surprised, or whether he is intent merely upon the effervescence of his own feelings.

2. What was Brooke's attitude toward the conventions of thought and poetry? What subjects has he treated which would commonly be regarded as unsuitable for serious verse? How has he shown originality in treating them?

3. Do his poems suggest careful shaping and re-working, or are they spontaneous outbursts of uncontrollable feeling, corrected little or not at all?

4. What were his leading thoughts? How far was he concerned with universal ideas? How far did he succeed in clothing them with emotion and beauty?

5. Choose those among his poems which seem to you to show most achievement and most promise, and analyze them under the following headings (or similar headings of your own): (a) originality of conception; (b) clearness of vision; (c) strength of emotion; (d) beauty and suggestiveness of phrasing; (e) vividness of color and imagery; (f) musical quality of the rhythms.

BIBLIOGRAPHY

Poems. 1911.
1914 and Other Poems. 1915.
The Collected Poems of Rupert Brooke. 1915.
Letters from America. 1916. With a preface by Henry James.
The Collected Poems of Rupert Brooke 1918.
Also in: Georgian Poetry. 1911–12, 1913–15, 1918.
New Numbers. 1914.
Ward, English Poets, V.
Oxford Book of Victorian Verse.
Poems of Today.

Rupert Brooke—*Continued*

STUDIES AND REVIEWS

Cunliffe.
Scott.
Sturgeon.
Waugh.

Atlan. 117 ('16): 262.
Bookm. 42 ('15): 54.
Bookm. (Lond.) 53 ('17) (portrait): 79; 54 ('18): 178.
Dial, 59 ('15): 605
Eng. Rev. 20 ('15): 325. (Thomas.)
Fortn. 104 ('15): 348=Liv. Age, 286 ('15): 735; 105 ('16): 276.
Forum, 54 ('15): 677=Liv. Age, 288 ('16): 352.
Ind. 84 ('15): 386.
Lit. Digest, 50 ('15): 1276; 53 ('16): 559.
Liv. Age, 286 ('15): 735; 288 ('16): 352.
Nation, 108 ('19): 54.
New Repub. 5 ('15): 177; 6 ('16): 23.
No. Am. 202 ('15): 432.
Poetry, 6 ('15): 136.
Quar. 224 ('15): 395.
Spec. 114 ('15). 612.
Rev. des Deux Mondes, 43 ('18): 140.

John Buchan—journalist, novelist.

Born in Scotland, 1875. Educated at Glasgow University and Oxford. Barrister in the Middle Temple, 1901. Private secretary to Lord Milner in Africa, 1901–03. At General Headquarters in France, 1916–17; director of information under the Prime Minister, 1917–18. Member of the publishing house of Nelson and Sons. Has written many popular romantic novels including:

Sir Quixote. 1895.
Greenmantle. 1916.

STUDIES AND REVIEWS

Bookm. (Lond.) 43 ('12): 140 (portrait); 51 ('16): 7.
Book News Mo. 35 ('17): 344.
Liv. Age, 292 ('17): 171.

Shan F. Bullock—novelist, critic.

Born in Ireland, 1865. Representative books are:

Irish Pastorals. 1901. (Short Stories.)
The Squireen. 1903.
Dan the Dollar. 1905.

Shan F. Bullock—*Continued*

STUDIES AND REVIEWS

Boyd (Ireland's Lit. Ren.). Weygandt.

Thomas Burke—short-story writer, poet, journalist.

Born in 1887. Interpreter of East London, especially Chinatown; rose from office boy to journalist.

BIBLIOGRAPHY

Nights in Town. 1915. (Sketches.)
Limehouse Nights. 1916. (Short stories.)
London Lamps. 1917. (Poems.)
Twinkletoes. 1917. (Novel.)
Out and About London. 1919.
Broken Blossoms. 1919. (Play.)
The Song Book of Quong Lee of Limehouse. 1920. (Poems.)
In Chinatown: more Stories from Limehouse Nights. 1921.
Whispering Windows. 1921. (Short stories.)

STUDIES AND REVIEWS

Ath. 1919, 1: 336.
Bookm. 46 ('17): 15; 52 ('21): 551.
Bookm. (Lond.) 49 ('15): 54; 51 ('16): 50; 52 ('17): 110 (portrait.)
Cur. Op. 63 ('17): 337.
Dial, 63 ('17): 65.
Lond. Times, Apr. 10, 1919: 198
Nation, 109 ('19): 178.
N. Y. Times, 24 ('19): 183.

Joseph Campbell—dramatist, poet.

Irish poet and dramatist of the school of Synge, born in Belfast, 1881; illustrator by profession. For suggestions as to the study of his Imagist poems, see Richard Aldington. His principal works are:

* The Mountainy Singer. 1909. (Poems.)
Mearing Stones. 1911. (Sketches.)
* Judgment. a Play. 1912.
Irishry. 1913.
Earth of Cualann. 1917.

Joseph Campbell—*Continued*

STUDIES AND REVIEWS

Boyd (Contemp.; Lit. Ren.).
Weygandt.

Contemp. Rev. 98 ('10), 323.
Egoist 2 ('15): 70.
Fortn. 100 ('13). 957)

Gilbert Cannan—novelist, dramatist.

Born in Manchester, 1884. Educated there and at Cambridge. Associated with Stanley Houghton (died 1909), Harold Brighouse (q. v.) John Drinkwater (q. v.), and C. E. Montague (q. v.) in the building up of the Repertory Theatre in Manchester. Admitted to the Bar, 1908. Dramatic critic of the London *Star* (cf. Shaw's Gilbert Gunn, in *Fanny's First Play*). Translated 1910–13 Rolland's *Jean-Christophe*. Specially interested in Russian literature. Married Barrie's divorced wife and was later divorced by her.

SUGGESTIONS FOR READING

1. To understand Cannan, you should be familiar with the work of Samuel Butler, Shaw, Rolland, and Artzibasheff. He is the youngest apostle of revolt against conventions that hamper the freedom of the individual soul.

2. Read first the books that deal with life in Manchester. Consider them both as realistic presentation and as criticism of social conditions. What do you think of Cannan as interpreter and as critic?

3. Compare and contrast his social criticisms in their manner with Galsworthy's.

4. What evidence do you find, as you read his work, of close portraiture of individuals? If any of the portraits could be recognized, what is to be said of the art and of the taste?

5. Make a special study of the books in which the centre of interest is not one or two individuals but a family (as notably in *Round the Corner* and *Three Pretty Men*). Does Cannan succeed in creating the atmosphere in which such a family lives? How? Compare his work in this respect with Butler's *Way of All Flesh*, Bennett's *Old Wives' Tale*, Walpole's *Green Mirror*, and Beresford's *These Lynnekers*.

Gilbert Cannan—*Continued*

6. Consider how far Cannan depends upon his power of photography and his use of the catalogue to make pictures, and how far he is master of suggestion. Compare him with a contemporary whom you consider especially strong in power of suggestion.

7. What is to be said of his social ideals? of his intensity of feeling? of his humor? of his love of beauty? of his philosophy of life?

8. Read aloud characteristic passages, to see how far, if at all, he is sensitive to charms and subtleties of style.

9. Be on your guard against extreme inequality of work. Try to explain this, and consider it in your final summing up of his merits and defects.

Bibliography

Peter Homunculus. 1909. (Novel)
Devious Ways. 1910. (Novel.)
Miles Dixon. 1910. (Play)
John Christopher. 1910. (Translation of Rolland's Jean-Christophe, vol. I.)
John Christopher. 1911. (Vols. II and III.)
James and John. 1911. (Play.)
Little Brother. 1912. (Novel.)
Mary's Wedding. 1912. (Play.)
Wedding Presents. 1912. (Play.)
The Perfect Widow. 1912. (Play.)
* Round the Corner. 1913. (Novel.)
John Christopher. 1913. (Vol. IV)
Four Plays. 1913. (James and John; Miles Dixon; Mary's Wedding; A Short Way with Authors.)
The Joy of the Theatre. 1913.
The Arbour of Refuge. 1913. (Play)
Old Mole. 1914. (Novel.)
Old Mole's Novel. Revised and Expurgated. 1914.
Love. 1914.
Satire. 1914.
* Young Earnest. 1915. (Novel.)
Samuel Butler. 1915.
Windmills. A Book of Fables. 1915.
Poems. 1915.

Gilbert Cannan—*Continued*

* Three Pretty Men. 1916 (American ed., Three Sons and a Mother.) (Novel.)
Mendel 1916. (Novel.)
Everybody's Husband. 1917. (Novel.)
Mummery. 1918. (Novel.)
The Stucco House. 1918. (Novel, sequel to Three Pretty Men.)
The Anatomy of Society. 1919.
Pink Roses. 1919. (Novel.)
Time and Eternity. 1919. (Novel.)
The Release of the Soul. 1920.

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George.
Goldring.
James.
Bookm. (Lond.) 57 ('19): 96, 97.
Cur. Op. 55 ('13). 353.
Dial, 68 ('20): 173. (Portraits.)
Egoist, 6 ('19): 30.
Lit. Digest, 53 ('16): 1408. (Portrait.)
Lond. Times, Nov. 8, 1917. 536; 627; Jan. 17, 1918: 32; Jul. 1, 1920: 417;
No. Am. 198 ('13): 76.

Edward Carpenter—poet, philosopher, essayist.

Born 1844, of a naval family. Educated at Cambridge for the ministry, but the impressions from a visit to Italy in 1873, where he came strongly under the influence of Greek art, led him to the conclusion that he could not remain in the Church, and at his own request he was unfrocked.

At Cambridge he had begun to read Whitman, and in 1877 he crossed the Atlantic especially to meet this poet, under whose influence he had fallen. As his giving up the Church had left him without means, he became a university extension lecturer in science, and continued this work for about seven years, lecturing chiefly on astronomy and physics, and finally on the history of music. Gradually he came in contact with the working classes, and finally began to live among them, working at a trade and developing his socialistic ideas. In 1881 his health was so bad that he bought a cottage and some land and took up market gardening for a living, at the same time beginning to write his series of poems "Towards Democracy." In 1890 he had become much interested in the

Edward Carpenter—*Continued*

Bhagavad-gita and made a trip to Ceylon especially to visit an Indian Gñani or Holy Man and so to learn the philosophical and religious ideas of the Orient. Since then he has continued to live in his cottage at Millthorpe, near Sheffield, writing and taking an active part in many socialistic enterprises.

He is a vegetarian, believes in the elimination of all superfluities from one's surroundings, and in the importance of everyone's doing a certain amount of hand work to balance brain work; he has theories of art, is a musician, and lives out his theories in his mode of life.

SUGGESTIONS FOR READING

1. Carpenter's life should be studied in detail for an understanding of his work.

2. Note that his poetry is the emotional expression of the ideas that are formulated in his books of philosophy; and the reading of each helps to the understanding of the other.

3. Do not read the poems chronologically but topically; that is, make from the table of contents a list of subjects in which you are interested and group under each heading titles that seem to concern it; then read these poems so that you will derive a unified impression from them all.

4. Shorter poems should be read aloud so that the beauties and the flaws in rhythm and sound may be better observed. Note the vivid imagery, the passionate love of all living things and of life itself, the complete democracy, the tolerance and reasonableness, and the humor.

5. To judge Carpenter adequately, it is necessary to compare (1) his poems, in form and in ideas, with those of Whitman; (2) his metaphysical philosophy with that of the Oriental mystics; and (3) his social philosophy with other types of socialism.

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(Mrs.) Catherine Carswell—novelist.

Open the Door. 1920

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Nation, 71 ('20): 134.
New Repub. 23 ('20): 258.
New Statesman, 15 ('20): 253.
N. Y. Times, 25 ('20): 23.
Spec. 125 ('20): 151.

Gilbert (Keith) Chesterton—journalist, dramatist, poet, novelist, critic.

Born in London, 1874. Educated at St. Paul's School and the Slade School of Art. Began his career as a reviewer of art books. Contributor to many papers.

SUGGESTIONS FOR READING

1. How much does personality count in Chesterton's work? Does it therefore follow that his readers will be strongly for or against him?

2. He says of himself, "If you are writing an article you can say anything that comes into your head." Use this assertion as a basis for testing his material and methods.

3. Analyze his special devices of style: (a) paradox; (2) irony; (3) exaggeration; (4) surprise; (5) any others that you discover. Is it fair to say that they camouflage an extremely orthodox type of mind? To determine this, choose several of his most startling statements, and examine them to find out how far they are (a) familiar, (b) true.

Gilbert Chesterton—*Continued*

4. In which of the four fields that he works in is he most successful? How does his journalism affect his literary productions?

5. Compare him with Belloc, pointing out likenesses and differences.

6. Make a special study of the poems.

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Liv. Age, 285 ('15): 805, 288 ('16): 314; 301 ('19): 162.
New Repub. 10 ('17): 106.
Outlook, 81 ('05): 729.

Mary Cholmondeley—novelist.

Born in Shropshire, daughter of the rector of Hodnet. Member of a famous old family and kinswoman of Bishop Heber. Educated at home and brought up to domestic and parish duties. Her *Under One Roof*, 1918, is autobiographical. Her best-known novels are:

Diana Tempest. 1893.
Red Pottage. 1899.

STUDIES AND REVIEWS

Bookm. (Lond.) 18 ('00). 35, 40 (illustrated); 31 ('06)· 41 (portrait); 54 ('18): 76.
Edin. Rev. 192 ('00): 208.

Sir Hugh (Charles) Clifford.

Born in London, 1866. Entered the Malay States Civil Service, 1887. Held offices in different parts of Malaysia from 1887 to 1901; held administrative offices in Trinidad, 1903–07, and in Ceylon, 1907–12. Governor of the Gold Coast, 1912–19. Specialist in Malay languages. Married, 1910, Mrs. Henry de la Pasture, novelist (q. v.) His best-known book is:

The Further Side of Silence. 1916. (Short stories based on fact.)

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Nation, 103 ('16): 488.
New Repub. 8 ('16): 302.
N. Y. Times, 21 ('16): 439.

Mrs. W. K. (Lucy Lane) Clifford—novelist, dramatist.

Widow of Professor Clifford, the scientist. Has written many novels and plays, of which the following are best known:

Love Letters of a Worldly Woman. 1891.
Aunt Anne. 1893.
A Woman Alone. 1901. (Dramatized, 1914.)
Miss Fingal. 1917.

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Bookm. (Lond.) 57 ('20): 136.

Arthur Clutton-Brock—critic.

Born 1868. Educated at Eton and Oxford. Called to the Bar in 1893, and practiced until 1903. Then he became a journalist. Was literary editor of the *Speaker*, 1904–06; then of the *Tribune*, the *Morning Post*. Has been art critic of the *Times* since 1908, and has recently published:

Essays on Art. 1919.
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Spec. 124 ('20): 242.
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Padraic Colum—poet, dramatist.

Born in Longford, Ireland, 1881. Educated at local schools; wrote for the Abbey Theatre. Lives in New York.

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Padraic Colum—*Continued*

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Quar. 215 ('11): 219.
R. of Rs 51 ('15): 244. (Portrait.)

"Norreys Connell." *See Conal O'Connell O'Riordan.*

Joseph Conrad (Teodor Josef Konrad Korzeniowski)—novelist.

Born in Ukraine, 1857. His parents were political exiles and died in exile. Through his father he became familiar in childhood with classical English literature. He was educated at Cracow, 1870–74. Deliberately chose a career as British seaman and became a master in the British merchant marine, sailing in many parts of the world in that capacity. In 1894 was advised by Galsworthy (q. v.) to offer his first novel for publication, and on the recommendation of Edward Garnett (q. v.) it was accepted. Conrad then left the sea and settled in England, marrying an Englishwoman. He knew no English until he was a young man, and still speaks it with difficulty. His work is thought out in Polish, and mentally expressed in French, before it is set down in English.

SUGGESTIONS FOR READING

1. Keep in mind, as you read, Conrad's own statement of his aim: "My task . . . is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you see. That—and no more, and it is everything." In a word, it is to reach the emotions through appeal to the senses. Does he succeed?

2. Keep in mind also his statement of the possibilities of literary art: that it must "strenuously aspire to the plasticity of sculpture, to the color of painting, and to the magic sugges-

tiveness of music—which is the art of arts." To what extent do you find these qualities in his work?

3. According to Mr. Hueffer (q. v.), Conrad's persistent endeavor has been to find a new form of the novel. Relate this fact to (1) his use of a narrator; (2) his chronology; (3) any other peculiarities of technique that you observe. Is Conrad's method likely, in your opinion, to be developed, or to remain unique?

4. To observe his use of material, compare *The Arrow of Gold* with its fact basis as related in "La Tremolina" (*Mirror of the Sea*).

5. Read Conrad's article on Henry James (cf. Bibliography), and trace James's influence on his work. Read also the article on Books, and trace other influences.

6. Compare his knowledge of Malays with that of Sir Hugh Clifford (q. v.) and that of H. Fielding-Hall (q. v.).

7. How does his treatment of the sea differ from that of all other writers who have written on this subject? How do you explain the differences?

8. Note the range and the limitations of his experience of the world, of aspects of life, of types of men and women; the strength and the weakness of his philosophy; the power and the limitations of his personality as artist.

9. Read aloud a striking passage and consider his style as (1) produced by his special difficulties; (2) influenced by Flaubert; (3) explained by anything else that you know about him.

10. Distinguish between the romantic and the realistic elements in his work. Observe the variability of these elements in different books. Decide how his method in general is to be classed.

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Joseph Conrad—*Continued*

Cur. Hist. N. Y. Times, 8, pt. 1 ('18): 292.
Dial, 61 ('16): 172; 66 ('19): 638, 69 ('20): 619.
Edin. R. 231 ('20): 318.
Eng. Rev. 9 ('11): 476; (portrait); 10 ('11); 68; 31 ('20): 5. (Hueffer)
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No. Am. 178 ('04): 842; 200 ('14): 270; 208 ('18): 439
Quar. 217 ('12): 159. = Liv. Age, 276 ('13): 264.
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Bruce Frederick Cummings ("**W. N. P. Barbellion**")—diarist.

A promising scientific man (1889–1919) whose journal, with an introduction by H. G. Wells, roused much comment. Cf. Introduction to *A Last Diary* and *History* (below) in which Mr. Pollard shows that the books are not genuine diaries.

Journal of a Disappointed Man. 1919.
Enjoying Life and Other Literary Remains of W. N. P. Barbellion. 1919. (Essays.)
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Sat. Rev. 127 ('19): 381.

"Clemence Dane." *See Winifred Ashton.*

William Henry Davies—poet.

Born at Newport, Wales, 1870. Ran away from home as a boy. Came to America and lived for about eight years as a tramp, picking fruit and doing odd jobs, sleeping outdoors, or in jails or common lodging houses. Stole rides on trains, and

William Henry Davies—*Continued*

finally lost one foot trying to board a train in this manner. Crossed the Atlantic many times by working on cattle boats. Inherited a small legacy, which brought him about ten shillings a week. This encouraged him to gratify his desire to write poetry. He lived in common lodging houses and tramped about the country as a peddler and beggar while he allowed his principal to accumulate until he had enough money to pay for the publication of his first volume. As it did not sell, he sent a copy with a letter to Shaw. This incident was the beginning of his success. Davies has no education except what he has gained from reading and wandering. He lives in Kent and is still a great walker.

SUGGESTIONS FOR READING

1. Read first the *Autobiography of a Super-Tramp*, and then fit the poems into the career.

2. As you read, divide the poems into two groups: (a) those that seem to you to echo earlier work (refresh your memory of Elizabethan lyrics and of Wordsworth's shorter poems), and (b) those that seem to you to grow out of the poet's life experience. How will this division affect your judgment of the value of the poems?

3. Turn over many of the poems, reading the titles and glancing at the content to make sure of its general nature; then sum up the range of Davies' ideas and inspirations. Which recur most frequently? Are these most successfully treated? If so, why?

4. Compare his verse forms as to variety and sophistication with those of De la Mare.

5. Make special observations of (a) aspects of Nature and human life treated; (b) color and imagery; (c) diction.

6. Choose as many poems as you can find on very similar themes. Read and re-read them aloud, arranging them in order of merit. Then find reasons for the relative success and failure of each.

7. For what qualities will Davies hold his place among the best poets of to-day?

William Henry Davies—*Continued*

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A Weak Woman. 1911.
Songs of Joy and Others. 1911.
The True Traveller. 1912.
Foliage, Various Poems. 1913.
The Bird of Paradise. 1914.
Child Lovers. 1916.
* Collected Poems. 1916. (Portrait.)
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No. Am. 198 ('13): 379.
19th Cent. 67 ('10): 71 = Liv. Age, 265 ('10) 488.
Poetry, 11 ('17): 99.
Sewanee Rev. 28 ('20): 414.

"E. M. Delafield." *See E. E. M. de la Pasture.*

Walter (John) de la Mare—poet, novelist.
Born in Kent, 1873. Educated at the St. Paul's Cathe-

Walter de la Mare—*Continued*
dral Choir School, London. Lives in a suburb of London. Reviews for *London Times* and *Westminster Gazette.*

SUGGESTIONS FOR READING

1. Consider separately the poems about children and the interests of children. Do you find any that would appeal to children themselves? Experiment with them upon children. Then decide whether or not they interest *you*, and why or why not.

2. Get the range of subjects in the child poems and classify them. Do they throw light on the poet's mind?

3. Then consider the other volumes, if possible at a sitting, not reading all the poems, but noting the subjects and metres, and stopping to read only when your attention is especially attracted. What are the dominant moods? ideas? Can you find a small group of headings that will include most of the poems?

4. Does the poet's inspiration come mainly from literary sources, or from experience?

5. Study the mechanics of the verse in a number of poems that you like especially. What effects are obtained and how?

6. What do you discover in idea, mood, form, or charm, that seems to you rather different from other poetry that you know?

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Walter de la Mare—*Continued*

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Dial, 63 ('17): 150.
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Lond. Mercury, 3 ('21): 521.
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Nation (Lond.) 28 ('20). 78.
New Statesman, 16 ('20): 140.
Poetry, 8 ('16): 312.
Sat. Rev. 123 ('17): 232.
Spec. 121 ('18): 200.

Mrs. Henry de la Pasture (Elizabeth Lydia Rosabelle Bonham, Lady Clifford))—novelist.

Has written many popular novels, and some plays, of average life in good society. Known as an amateur actress and a cricketer. Mother of "E. M. Delafield" (q. v.). In 1910 married Sir Hugh Clifford (q. v.). Representative is:

Peter's Mother. 1905. (Novel.) 1906. (Play.)

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Bookm. (Lond.) 17 ('99). 73, 103 (portrait); 31 ('07): 204 (portrait).
Critic, 47 ('05): 477.
Outlook, 80 ('05): 984.
Spec. 94 ('05): 258.

Edmée Elizabeth Monica de la Pasture ("E. M. Delafield")—novelist.

Daughter of Mrs Henry de la Pasture (Lady Clifford) q. v., step-daughter of Sir Hugh Clifford (q. v.).

SUGGESTIONS FOR READING

1. Her particular blend of humor, irony, and satire, is worth analysis. It is quite individual.
2. Study the economy of her style.
3. What is her attitude on the conventional sentiments

Edmée Elizabeth Monica de la Pasture—*Continued*
associated with love by women novelists? Read in connection with one of "E. M. Delafield's" books one of her mother's, in order to realize sharply the difference between the older and the younger generation of women writers in this matter.

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Dial, 66 ('19): 238.
Dublin Rev. 165 ('20): 107.

(Goldsworthy) Lowes Dickinson—essayist, philosopher. Son of the artist Lowes Dickinson. Educated at the Charterhouse School and Cambridge. Fellow and lecturer, King's College, Cambridge, and lecturer at the London School of Economics.

Travelled in India, China, and Japan, 1912–13, on the Otto Kahn Fellowship.

SUGGESTIONS FOR READING

1. Much of his writing belongs rather to history or philosophy by its content, but by virtue of its clear beauty of style may be classed as literature also.

2. Remember that his fundamental purpose is critical examination of the political, social, and intellectual ideas of the civilizations of to-day, and that he has had opportunities to contrast that of his native England with the chief civilizations of the Orient, on the one hand, and with that of our own country, on the other. In these contrasts lies the main source of interest to most readers.

3. Do not attempt to read him passively; he requires active

Lowes Dickinson—*Continued*

mental coöperation, even for the full appreciation of his humor.

4. If at first his work does not appeal to you, continue to read him. If it seems to you dry, unromantic, cold, try to discover the source of these impressions and to find out what counter-balancing merits it has to have given Dickinson the reputation of being one of the most brilliant writers of to-day.

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Religion a criticism and a forecast. 1905.
The Meaning of Good. 1906.
The Greek View of Life. 1906.
From King to King. 1907. (Historical dialogues; 17th Century.)
* A Modern Symposium. 1908.
Justice and Liberty. 1908.
Religion and Immortality. 1911.
* An Essay on the Civilization of India, China, and Japan. 1914.
* Appearances. Notes of Travel, East and West. 1914.
After the War. 1915.
The European Anarchy. 1916.
The Choice Before us. 1917.
The Magic Flute. A Fantasia. 1920.

STUDIES AND REVIEWS

Chesterton. Heretics.
More, Paul Elmer. Shelburne Essays. Seventh Series. 1910.
Atlan. 103 ('09): 845 (More).
Dial, 41 ('06): 226.
Lond. Times, Jan. 16, 1921: 9.
Nation, 88 ('09): 352.

Charles Montagu Doughty—Traveller, poet.

Born in Suffolk, 1843. Distinguished traveller, holding degrees from both Oxford and Cambridge. Received the Royal Founder's Medal of the Royal Geographical Society in 1912. Lived for years among the Arabs. He is strongly influenced by Chaucer and Spenser, and his poems and prose are written in an archaic and distinctive English that he has made his own.

Charles Montague Doughty—*Continued*

BIBLIOGRAPHY

* Travels in Arabia Deserta. 1888.
Dawn in Britain. 1906–07.
Adam Cast Forth. 1908.
The Cliffs. 1914.
The Clouds. 1912.
The Titans. 1916.
Mansoul or the Riddle of the World. 1920.

STUDIES AND REVIEWS

Ath. 1921, 1: 150.
Bookm. (Lond.) 30 ('06): 107, 222 (portrait); 42 ('12): 176; 50 ('16): 79 (Thomas); 58 ('20): 11.
Edin. R. 210 ('09): 378.
Eng. Rev. 3 ('09): 369. (Garnett.)
Lond. Times, Apr. 28, 1921: 71.
Nation (Lond.) 28 ('21): 666.
19th Cent. 77 ('15): 631.
No. Am. 198 ('13): 365.
Quar. 224 ('15): 395.

Norman Douglas—novelist, man of letters.

BIBLIOGRAPHY

Siren Land. 1911. (Travel.)
Fountains in the Sand. 1912. (Travel.)
Old Calabria. 1915. (Travel.)
London Street Games. 1916.
South Wind. 1917. (Novel.)
They Went. 1920. (Novel.)

STUDIES AND REVIEWS

Mais.
Eng. Rev 31 ('20): 476.
Lond. Times, Sept. 23, 1920: 615.
Nation (Lond.) 23 ('20): 167.
New Statesman, 9 ('17): 306

Sir Arthur Conan Doyle—novelist.

Born in Edinburgh, 1869. Educated at Stonyhurst College and Edinburgh University. Practiced medicine at Southsea, 1882–90. Travelled widely both in the Arctic regions and in tropical Africa. His work falls into two groups: historical novels and detective stories. Representative books are:

Micah Clarke. 1888. (Historical novel.)
The White Company. 1890. (Historical novel.)
The Adventures of Sherlock Holmes. 1891. (Detective story.)
Round the Red Lamp. 1894. (Detective stories.)

Sir Arthur Conan Doyle—*Continued*

STUDIES AND REVIEWS

Acad. 86 ('14): 680.
Bookm. 39 ('14): 498; 51 ('20): 579.
Bookm. (Lond.) 2 ('92): 50, 22 ('02): 1, 6 (illustrated); 43 ('12): 95 (illustrated).
Liv. Age, 275 ('12): 778; 300 ('19): 730.

John Drinkwater—poet, dramatist.

Born in 1882. Was twelve years in the insurance business. Co-founder of the Pilgrim Players, which developed into the Birmingham Repertory Theatre Company, of which he is now manager.

SUGGESTIONS FOR READING

1. Before you begin to read Drinkwater, sum up in your mind the characteristics of Manchester, if necessary reading something about the city; then decide whether or not the mark of Manchester is to be seen in Drinkwater's work.
2. Is his poetic feeling sincere? Apply such tests as you can to determine this.
3. What is the range of his subject-matter and of his interests?
4. Distinguish between the æsthetic and the ethical value of his work.
5. What resemblances do you note between his work and that of Gibson? what differences?
6. In what respects is he like and in what respects unlike Abercrombie?
7. With what other modern poets might he be compared?

BIBLIOGRAPHY

Poems. 1903.
Death of Leander. 1906.
Poems of Men and Hours. 1911.
Cophetua. 1912.
Poems of Love and Earth. 1912.
William Morris: a study. 1912.
Swinburne: a study. 1913
Cromwell and Other Poems. 1913.

John Drinkwater—*Continued*

Rebellion. 1914.
Swords and Ploughshares. 1915.
The Storm. 1915.
The Lyric: an Essay. 1915.
Olton Pools. 1916.
* Poems: 1908–14. 1917.
Pawns. 1917. (The Storm; The God of Quiet; x = 0; A Night of the Trojan War.)
Tides. 1917.
Prose Papers. 1917.
Abraham Lincoln. 1918. (Play.)
Loyalties. 1919.
Mary Stuart: a play. 1921.
Also in: Georgian Poetry. 1911–12; 1913–15.
New Numbers.
Oxford Book of Victorian Verse.

STUDIES AND REVIEWS

Phelps. (English Poetry.)
Ath. 1917, 39.
Bookm. 41 ('15): 446; 47 ('18): 439.
Bookm. (Lond.) 56 ('19): 70, 74 (portraits); 57 ('19): 101, 104.
Dial, 65 ('18): 20; 70 ('21): 478.
Liv. Age, 286 ('15): 488; 300 ('19): 623.
Lond. Times, Dec. 27, 1917: 646; Apr. 7 1921: 225.
Nation, 107 ('18): 201.

Edward John Moreton Drax Plunkett, Lord Dunsany—dramatist, story writer.

Eighteenth Baron Dunsany, with estates in Meath, Ireland, and in Kent. Born in 1878. Educated at Eton and Sandhurst; cricketer and sportman. Served in the Boer War and in the World War.

SUGGESTIONS FOR READING

1. To read Dunsany with profit, it is necessary to lay aside all theories about literature and to let yourself go in the world of uncontrolled romance. How and with what effect are realistic touches introduced?

2. How far is his content inspired by memories of Maeterlinck? of the Arabian Nights? of Irish fairy tales? by life in London? by Greek mythology? by the Bible? by anything else

Lord Dunsany—*Continued*

familiar to you? Can you decide whether he is particularly successful in one kind of material, and if so, can you account for this?

3. By what devices does he get remoteness—complete romance? Consider: (a) his names of persons and places; (b) suggestion; (c) confusion of details belonging to reality: (d) economy; (e) rhythm.

4. Does the merit of his work depend upon an original and valuable philosophy of life, upon great beauty of expression, or upon clever trickery that keeps the reader guessing how far sheer fooling can go—or to what degree upon each of these?

Bibliography

A Dreamer's Tales. 1910.
The Book of Wonder. 1912.
* Five Plays. 1914. The Gods of the Mountain, The Golden Doom, King Argimēnēs and the Unknown Warrior, The Glittering Gate, The Lost Silk Hat.
* Fifty-one Tales. 1915.
The Last Book of Wonder. 1916.
Plays of Gods and Men. 1917. (The Tents of the Arabs; The Laughter of the Gods, The Queen's Enemies, A Night at an Inn.)
Nowadays. 1918.
Tales of War. 1918.
Unhappy Far-off-Things. 1919.
Tales of Three Hemispheres. 1920.

Studies and Reviews

Boyd (Apprec., Contemp., Ireland's Lit. Ren.).
Bellman, 22 ('17): 405.
Bookm. 44 ('17): 469. (Illustrated.)
Cur. Op. 66 ('19): 176.
Dial, 62 ('17). 170.
Drama, 10 ('19): 62.
Forum, 57 ('17): 497.
Lit. Digest, 54 ('17): 900. (Portrait.)
Lond. Times, July 8, 1920: 437.
N. Y. Times, 24 ('19): 1.

St. John (Greer) Ervine—dramatist, novelist.

Born in Belfast, 1883. In business with an insurance company until 1913. Became manager of the Abbey Theatre in Dublin, in 1915.

His plays are tragedies; his novels are much lighter in tone.

St. John Ervine—*Continued*

Bibliography

The Magnanimous Lover. 1907. (One-act play.)
Mixed Marriage. 1910. (Play.)
* Jane Clegg. 1911. (Three-act Play.)
* John Ferguson. 1914. (Four-act play.)
Eight O'clock and other Stories.
Mrs. Martin's Man. (Novel)
Alice and a Family. (Novel.)
Changing Winds. (Novel.)
The Foolish Lovers. (Novel.)

Studies and Reviews

Boyd. (Contemp.)
Clark.
Weygandt.

Bookm. (Lond.) 57 ('19) 96, 97; 57 ('20): 145.
Book News Mo. 35 ('17): 325.
Cur. Op. 58 ('15): 426.
Liv. Age, 305 ('20): 45.
N. Y. Times, 25 ('20): 264.
Outlook, 125 ('20). 388. (Portrait.)
Touchstone, 6 ('19): 42.

"Edward Eastaway." *See Edward Thomas.*

Caradoc Evans—short-story writer.

Born in Carmarthenshire, Wales, the country he describes. Educated at a board school and a workingmen's college in London. Apprenticed for twelve years (13 to 25) to drapers, then became a journalist. Strongly influenced in his youth by an itinerant Welsh satirical poet, Rev. Thomas Benjamin. Knew no English until he was twelve years old. Formed his style by studying the King James Bible, using the Welsh Bible as a key.

Bibliography

My People. 1915.
Capel Sion. 1916.
My Neighbours. 1918.

Suggestions for Reading

1. Evans's art is so distinctive that it cannot be judged by conventional standards. The study of it must begin with his

Caradoc Evans—*Continued*

style. Look for and, if possible, list examples of biblical phrasing.

If you know someone familiar with Welsh, list turns of phrase that you know are not English and ask whether they represent Welsh idiom.

Consider and discuss the utility of Evans's style as a medium for expressing art and its value as art. Do not judge it by isolated passages, but by many passages of different types. Determine its range and its limitations.

2. What Welsh traits of character does Evans dwell upon? Do you think his picture is true? is incomplete? is prejudiced? Judge his work in the light of the saying attributed to Meredith (himself a Welshman) that there is human nature and Welsh nature.

3. Sum up Evans's merits and his defects and reach a conclusion as to the place in literature that he is likely to take.

4. Do you agree with the critic who says that Evans's work in spirit is akin to the attitude of one who says unpleasant things about his mother?

Studies and Reviews

Bookm. (Lond.) 49 ('15): 98; 51 ('17): 191; 53 ('17): 6; 58 ('20): 26. (Portraits.)
Freeman, 1 ('20): 430.
London Times, Mar. 4, 1920. 154.
Nation, 110 ('20): 522.
Nation (Lond.) 27 ('20): 77.
N. Y. Call, Apr. 18, 1920: 10.
N. Y. Times, 25 ('20): 160, 191.

Cecily Fairfield ("**Rebecca West**")—critic, novelist.

Made a reputation while still very young as "the high-browed reviewer of books who removes the skin of her victims with a happy laugh." Her first victim seems to have been Mrs. Humphry Ward.

Bibliography

Henry James. 1916. (Study.)
The Return of the Soldier. 1918. (Novel.)

Cecily Fairfield—*Continued*

STUDIES AND REVIEWS

Bellman, 24 ('18): 698.
Bookm (Lond.) 54 ('18): 123. (Portrait.)
Dial, 61 ('16): 344; 64 ('18): 299.
Egoist, 5 ('18). 114 (cf. 139) = Cur. Op. 66 ['19]: 50).
Ind. 94 ('18): 96.
Lond. Times, June 13, 1916: 335; May 30, 1918: 255.
Nation, 106 ('18): 349.
New Repub. 9 ('16): sup. 2: 14 ('18): 240.
N. Y. Times, 23 ('18): 101.
No. Am. 207 ('18): 761.
Sat. Rev. 125 ('18): 125.

Harold Fielding-Hall—man of letters.

Born in Ireland, 1859, of a family associated with Durham as early as 1407. Educated at Leamington College. Went round the world in a sailing ship, 1878. Coffee planting in Upper Burma, 1879–1885. In government service as political officer for a district, 1887–91, and became district magistrate 1901; organized rural banks in Burma, 1904–06. Retired 1906 and returned to England.

SUGGESTIONS FOR READING

1. His work, as far as it concerns Oriental philosophy, makes an admirable introduction to that subject, being written with sympathy, knowledge based upon long experience, and simplicity.

2. Is his writing notable for technical skill, or for personal charm? Analyze its qualities.

3. Read passages aloud to feel the somewhat monotonous beauty of his unadorned style, and to get the almost hypnotic transmission of the feeling which underlies all that he writes.

BIBLIOGRAPHY

* The Soul of a People. 1899.
The Hearts of Men. 1901.
A People at School. 1906.
* The Inward Light. 1908.
One Immortality. 1909.
The World Soul. 1913.
The Passing of Empire. 1914.
Love's Legend. 1914. (Novel.)
Tales and Poems. 1916.

Harold Fielding-Hall—*Continued*

STUDIES AND REVIEWS

Ath. 1914, 1: 886.
Bookm 40 ('14): 170
Nation, 99 ('14) 306.
Sat. Rev. 117 ('14): 833.

Jane and Mary Findlater—novelists.

Scotchwomen and sisters, friends of Kate Douglas Wiggin, with whom they collaborated in *The Affair at the Inn*. They were born at Lochearnhead, daughters of a minister, and were educated at home; they live now in Devonshire. They write Scotch novels, separately and together. Representative books are:

BIBLIOGRAPHY

The Green Graves of Balgowrie. (Jane.)
Tents of a Night. 1914. (Mary.)
Penny Monypenny. 1913. (Both.)

STUDIES AND REVIEWS

Ath. 1911, 2: 588.
Bookm. (Lond.) 10 ('96): 105; 16 ('99): 21, 33; 34 ('08): 44. (Portraits.)
Ind. 74 ('13): 533.
Nation, 96 ('13): 361.
N. Y. Times, 18 ('13): 115.
R. of Rs. 47 ('13): 762.
Sat. Rev. 112 ('11): 775.

George Fitzmaurice—dramatist.

Irish folk dramatist.

BIBLIOGRAPHY

The Country Dressmaker. 1907.
The Piedish. 1908.
Five Plays. 1914.

STUDIES AND REVIEWS

Boyd (Contemp.; Ireland's Lit. Ren.).

James Elroy Flecker.

Born in 1884. Educated at Oxford. Travelled in France and Italy. Was in the British consular service at Constanti-

James Elroy Flecker —*Continued*

nople, Smyrna, and Beirut. Died of phthisis at Davos Platz in 1915.

SUGGESTIONS FOR READING

1. Distinguish between those of Flecker's poems that show the effect of his experience in the Near-East and those that show only the influence of his classical education.

2. What traces do you find in his work of the influence of Yeats? of A. E. Housman? of the French Parnassians?

3. Make a special study of his power of making pictures.

4. Make a special study of his metres.

BIBLIOGRAPHY

The Bridge of Fire 1908.
The Last Generation. 1908.
The Grecians: A Dialogue on Education. 1910.
Thirty-Six Poems. 1910.
Forty-Two Poems. 1911.
The Scholar's Italian Grammar. 1911.
Golden Journey to Samarkand. 1913, 1915. (Note *Preface.*)
The King of Alsander: A Novel 1914.
The Old Ships. 1915.
The Burial in England. 1915.
God Save the King. 1915.
* Collected Poems. 1916. (With an introduction by J. C. Squire.)
Selected Poems. 1918.
Collected Prose. 1920.

Paul Fort, Prince of Poets. [19th Cent. 77 ('15): 115.]

STUDIES AND REVIEWS

Goldring.
Phelps. (English Poetry.)
Squire, J. C. Introduction to Collected Poems.
Waugh.
Williams.

Ath. 1916: 527; 1920, 2: 727.
Bookm. 43 ('16): 631; 46 ('18): 638.
Bookm. (Lond.) 51 ('16): 96.
Book News Mo. 35 ('17): 351.
Egoist, 2 ('15): 38. (Monro); 89. (Aldington.)
Liv. Age, 291 ('16): 461.
London Times, Sept. 28, 1916: 457; Oct. 25, 1916: 513; Nov. 11, 1920. 729.
New Repub. 10 ('17): sup. 12.
19th Cent. 75 ('14): 186.

F. S. Flint—poet, critic.

One of the leading Imagists; translator of Verhaeren and of Jean de Bosschère. Read his "History of Imagism," *Egoist*, 2 ('15); 70. He writes especially about London. For Suggestions for Reading see *Richard Aldington*.

Bibliography

In the Net of the Stars. 1909.
Cadences. 1915.
The Mosella of Decimus Magnus Ausonius. 1916.
Also in: Des Imagistes. 1914.
Some Imagist Poets. 1915, 1916.
Otherworld. 1920. (With preface on the nature of poetry.)
The Egoist. (*Passim*)
The Chapbook. (*Passim*)

Studies and Reviews

Ath. 1920, 2 46.
Egoist, 1 ('14): 203; 2 ('15) 80, 188.
Eng. Rev. 33 ('21). 6 (May Sinclair).
Everyman, 16 ('20): 276.
New Repub. 3 ('15): 75, 154, 204.

Edward Morgan Forster—novelist.

Born in 1879. Educated at Cambridge. Internal evidence shows that he has travelled abroad, especially in Italy. Has a strong following of admirers among other writers.

Suggestions for Reading

1. Does the work of this writer at once remind you of the work of any other? If not, what are the first differences that you note?

2. Is he primarily interested in social or philosophical propaganda, in the working out of an elaborate plot technique, in the presentation of special types of character or modes of life in particular settings, or merely in the representation of certain aspects of life and kinds of people with which his own experience has made him familiar?

3. As little has been published about his life, it is an inter-

Edward Morgan Forster—*Continued*

esting study to collect inferences from his books, and to see which can be securely established.

4. List episodes and types of character which you do not remember to have encountered before in English fiction.

5. What things in his material or in his style came to you with a sense of surprise as you read? Do you see in this fact a sign of promise for his future? Why?

Bibliography

Where Angels Fear to Tread. 1905.
The Longest Journey. 1907.
A Room With a View. 1908.
The Celestial Omnibus, and other stories. 1911.
* Howard's End 1911.
The Story of the Siren 1920.

Studies and Reviews

Bennett (p. 292).
Walpole, Joseph Conrad (pp. 116–17).

Ath. 1920, 2: 209 (Mansfield.)
Bookm 51 ('20): 342.
Bookm. (Lond.) 32 ('07): 81, 109 (portrait).
Cur. Lit. 50 ('11): 454.
Lond. Times, June 22, 1911: 238.
New Repub. 26 ('21): 246.
N. Y. Times, 25 ('20): 168.

John Freeman—poet, critic.
Born in 1885.

Bibliography

Twenty Poems. 1909.
Fifty Poems. 1911. (New ed., 1916.)
* Stone Trees and Other Poems. 1916.
Presage of Victory and Other Poems of the Time. 1916.
The Moderns. 1916. (Criticism.)
Memories of Childhood. 1918.
* Memories of Childhood and Other Poems. 1919.
Also in. Georgian Poetry.
The Owl, 2.

John Freeman--*Continued*

STUDIES AND REVIEWS

Mais.
Waugh.
Bookm. (Lond.) 36 ('09): 43 (De la Mare); 50 ('16): 107; 52 ('17): 16; 56 ('19): 65 (portrait).
Lond. Mercury, 2 ('20): 190.

Norman (Rowland) Gale—poet, man of letters.

Born in 1862. Representative books are:

A Country Muse. 1892. (2 Series.)
Orchard Songs. 1893.
Norman Gale Treasury. 1906. (Selected by Albert Broadbent.)
Collected Poems. 1914.
The Candid Cuckoo. 1918.
A Merry-Go-Round of Song 1919.

STUDIES AND REVIEWS

Acad. 42 ('92): 186.
Bookm. (Lond.) 2 ('92): 122; 3 ('93): 127.
Critic, 22 ('93). 84. (Portrait.)
Spec. 68 ('92): 847; 69 ('92). 960.

John Galsworthy—novelist, dramatist.

Born in Surrey, in 1867, of an old Devonshire family. Educated at Harrow and Oxford; studied law and was admitted to the Bar in 1890, but practiced little. Has travelled extensively. On Conrad's ship in 1894 and advised Conrad (q. v.) to publish *Almayer's Folly*. Lives the life of a country gentleman on the edge of Dartmoor.

SUGGESTIONS FOR READING

1. Analyze, and keep in mind as you read, Galsworthy's explanation of the function of art: "Art is the one form of human energy which really works for union and destroys the barriers between man and man. It is the continual, unconscious replacement of one self by another." See Galsworthy's articles on art and on the drama (cf. Bibliography).

2. Study each novel that you read as a criticism of social organization. Consider how far the plot is subordinated to

the theme, how far the characters are presented as types rather than as individuals.

3. Do the characters develop, or are they stationary? By what different methods are they presented? Consider the following: appearance, manner, dress, action, speech, habit, environment, effect upon other persons, direct explanation. Galsworthy's technique in character presentation is particularly valuable to students of composition.

4. Study his use of Nature and animals; his methods of getting atmosphere into his novels.

5. Observe instances of two striking devices which Galsworthy uses in developing his criticisms of society: (1) irony; (2) symbolism.

6. In studying the structure of the plays, remember that Galsworthy is a lawyer. Is it true that his plays are built up like pleas for cases in law? Are they one-sided, or are both sides presented?

7. Remember Galsworthy's own statement that each play should have a "spire" of meaning; that "every grouping of life and character has its inherent moral and the dramatist's business is to set it forth or at least to present the situations in Nature from which the public can draw the moral."

8. Study one of the plays to find out how it combines the old and the new technique (cf. Suggestions on Barker).

9. Compare the methods of characterization used in the plays with those used in the novels.

10. Make a special study of the dialogue. Is it (1) natural? (2) concentrated? (3) economical? (4) suggestive? (5) artistic?

11. Are Galsworthy's plays for the stage or the study? or are they equally effective when read or when presented?

Bibliography

From the Four Winds. 1897. (Short stories, by "John Sinjohn.")
Jocelyn. 1898. (Novel, by "John Sinjohn.")
Villa Rubein. 1900. (Short novel, by "John Sinjohn.")
A Man of Devon. 1901. (Short novel, by "John Sinjohn.")
The Island Pharisees. 1904. (Novel.)

John Galsworthy—*Continued*

* The Man of Property. 1906. (Novel.)
The Country House. 1907. (Novel.)
A Commentary. 1908. (Sketches.)
* Fraternity. 1908. (Novel.)
* Plays. Volume I. 1909. (The Silver Box; Joy; Strife.)
* Justice. 1910. (Play.)
A Motley. 1910. (Sketches.)
The Patrician. 1911. (Novel.)
The Little Dream. 1911. (Play.)
* The Pigeon. 1912. (Play.)
Moods, Songs and Doggerels. 1912.
The Inn of Tranquillity: Studies and Essays. 1912.
The Eldest Son. 1912. (Play.)
Plays. Volume II. 1912. (The Eldest Son; The Little Dream; Justice.)
The Fugitive. 1913. (Play.)
The Dark Flower. 1913. (Novel.)
The Mob. 1914. (A play.)
Plays. Volume III. 1914. (The Fugitive, The Pigeon; The Mob.)
Some Slings and Arrows from John Galsworthy. 1914. (Selected by Elsie E. Morton.)
The Little Man, and Other Satires. 1915.
A Bit o' Love. 1915. (Play.)
The Freelands. 1915. (Novel.)
A Sheaf. Volume I. 1916. (Essays.)
Beyond. 1917. (Novel.)
The Foundations. 1917. (Play.)
Five Tales. 1918.
A Sheaf. Volume II. 1919.
Saints' Progress. 1919. (Novel.)
Tatterdemalion. 1920. (Novel.)
The Skin-Game. 1920. (Play.)
In Chancery. 1920. (Novel.)

* Some Platitudes concerning the Drama [Atlan. 104 ('09): 768 = Fortn. 92 ('09): 1004].
* Vague Thoughts on Art. [Atlan. 109 ('12): 557 = Fortn. 97 ('12): 279.]

(Revised in *The Inn of Tranquility*.)

STUDIES AND REVIEWS

Bennett.
Clark, B. H.
Cooper.
Cunliffe.
Kaye-Smith, Sheila. John Galsworthy. 1916.
Phelps. (English Novel.)

John Galsworthy—*Continued*

Skemp, A. R., in Essays and Studies by Members of the English Association (ed., C. H. Herford).
Waugh.

Bookm. 45 ('17): 292.
Bookm. (Lond.) 45 ('13). 91 (illustrated); 59 ('20)· 9.
Cent. 94 ('19): 828.
Cur. Lit. 45 ('08): 408.
Dial, 59 ('15). 201.
Everyman, 16 ('20): 175.
Fortn. 91 ('09): 971; 100 ('13): 739 = Liv. Age, 279 ('13); 331; 110 ('18)· 83.
Harp. Wkly. 56 ('12): 6.
Liv. Age, 264 ('10)· 607.
No. Am. 202 ('15): 889.
Westm. R. 171 ('09): 682.

Edward Garnett—critic, man of letters.

Born in 1868, the son of Dr. Richard Garnett, superintendent of the Reading Room at the British Museum, also a scholar and author. An authority on Turgenev. His wife also, Constance Garnett, is well known as a translator of Russian novels.

SUGGESTIONS FOR READING

Mr. Garnett's most important work has been to discover new authors. It is an interesting study to try to discover from his articles the bases on which he has built up judgments later confirmed by the public. Among his books are:

An Imaged World. 1894. (Impressions.)
The Breaking Point. 1907. (Play.)

STUDIES AND REVIEWS

Conrad. Notes on Life and Letters, pp. 45 ff.

Harper's 130 ('15): 796. (Howells.)

Walter Lionel George—novelist, journalist.

Born in 1882 in Paris; educated there and in Germany. Has university degree and has experimented with many professions: as chemist, engineer, barrister, soldier, business man. Began journalism about 1907. Served in the French army during the War. Subjects on which he has written range

Walter Lionel George—*Continued*

from the troubadours to the finance of railways. He is especially interested in problems connected with feminism, sex, marriage and divorce, and in internationalism, being an aggressive pacifist.

SUGGESTIONS FOR READING

1. Consider how George's French training and life experience affect the quality of his work. Do they seem to you to make for good literature or good journalism?

2. Consider, with George's work as a text, whether or not a good journalist is likely to make a great literary artist. In pursuit of this problem, first read *The Second Blooming* in connection with George's articles on women, and then *Caliban* as a presentation of a journalist's career. The subject can be pursued further in the works of George, and continued in the work of Bennett and of Wells especially, among journalistic writers.

3. Do you discover in George any striking originality in theme, plot, characterization, style? or is he all-round good without attracting your attention to any individual grace or defect?

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A Bed of Roses. 1911.
The City of Light. 1912.
Israel Kalisch. 1913.
Woman and To-morrow. 1913.
The Making of an Englishman. 1914.
* The Second Blooming. 1914.
Dramatic Actualities. 1914. (Criticism.)
Anatole France. 1915.
Olga Nazimov. 1915. (Short stories.)
The Stranger's Wedding. 1916.
The Intelligence of Woman. 1917.
A Novelist on Novels. 1918. (Criticism.)
A London Mosaic. 1918.
Eddies of the Day. 1919.
Blind Alley. 1919.
Caliban. 1920.
"Hail, Columbia." 1921.

Walter Lionel George—*Continued*

STUDIES AND REVIEWS

Bellman, 26 ('19): 578.
Bookm. 39 ('14): 20.
Bookm. (Lond.) 46 ('14): 109 (portrait); 57 ('19): 96, 97.
Cur. Op. 69 ('20): 529.

Perceval Gibbon—novelist, short-story writer.

Born in Wales, 1879. Educated at a Moravian school. Has served in the merchant service, on British, French, and American ships. Has been a journalist and war correspondent. Has travelled especially in Africa. Representative work:

The Adventures of Miss Gregory. 1912.
The Second-Class Passenger. 1913.
Those Who Smiled. 1920.

STUDIES AND REVIEWS

Ath. 1912, 1: 621.
Booklist, 9 ('13): 454.
Bookm. 37 ('13): 444.
Bookm. (Lond.) 58 ('20): 194. (portrait), 208.
Spec. 108 ('12): 916.

Sir Philip (Hamilton) Gibbs—journalist, novelist.

Educated privately. Did editorial work for Cassell and Co. Began journalism in 1902; on the *Daily Mail*, *Tribune*, and *Daily Chronicle*. Served as War correspondent with the French and Belgian armies, 1914, and with the British, 1915–18. Representative are:

The Street of Adventure. 1909.
Realities of War. 1920. (American ed., Now It Can Be Told.)
People of Destiny. 1920. (Impressions of America.)

STUDIES AND REVIEWS

Bookm. 49 ('19): 257, 57 ('20): 145. (Portraits.)
Bookm. (Lond.) 51 ('16): 68. (Portrait.)
Lit. Digest, 54 ('17): 129.
N. Y. Times, 25 ('20): 192.

Wilfrid Wilson Gibson—poet.

Born at Hexham, Northumberland, 1880, and has lived an uneventful life; lives now in Gloucestershire.

SUGGESTIONS FOR READING

1. Compare the poems written before *Daily Bread* with this or later work and draw your conclusions as to what has happened in the poet's mind.

2. After reading a number of poems, decide whether Gibson's strength lies in the lyric or in the dramatic or dramatic narrative poem. Phrase the reasons that lead to your conclusion.

3. In regard to the dramatic poems and dramatic narrative poems, answer the following questions: (a) Do they show sympathetic familiarity with the situations presented? (b) How wide is the range of material so treated? (c) Is the poet's main concern with passion or with adornment? (d) What means of adornment does he use, to what extent and how? (e) Do the poems give you the sensations of varied rhythms suited to moods, or of a continuous stride? Explain your last answer by a study of the metre.

4. Find especially striking nature passages and analyze their beauty.

5. Can you find one word or phrase to express Gibson's dominant passion? Does he make his style the servant of this passion? If so, how? Then how should you sum up the peculiar quality that sets him apart from all other poets of to-day?

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Urlyn the Harper. 1902.
The Queen's Vigil. 1902.
The Golden Helm. 1903.
The Nets of Love. 1905.
On the Threshold. 1907.
Stonefolds. 1907.
The Web of Life. 1908.
Akra the Slave. 1910.
Daily Bread. 1910.
Fires. 1912
Womenkind. 1912.

Wilfrid Wilson Gibson—*Continued*

Thoroughfares. 1914.
Borderlands. 1914.
Battle. 1915.
Friends. 1916.
Livelihood. 1917.
Whin. 1918. (American ed., Hill-Tracks.)
* Collected Poems. 1918.
Home. 1920.
Neighbors. 1920.
Also in: Georgian Poetry. 1911–12; 1913–15.
New Numbers 1914.

STUDIES AND REVIEWS

Aiken.
Cunliffe.
Phelps. (English Poetry.)
Sturgeon.
Williams.

Ath. 1915, 2: 433.
Atlan. 111 ('13): 489.
Bookm. 35 ('12): 159; 46 ('18): 563.
Bookm. (Lond.) 51 ('16): 67; 57 ('19): 101.
Dial, 62 ('17): 223.
Fortn. 101 ('14): 498.
Lond. Times, Feb. 15, 1917: 79.
New Repub. 13 ('17): supp.: 10.
New Statesman, 8 ('17): 617.
19th Cent. 75 ('14): 186.
Quar. 224 ('15): 395.
Survey, 31 ('14): 707; 37 ('17): 409, 496.

Douglas Goldring—poet, critic, novelist.

Born 1888. At Oxford but did not finish his course. On the staff of *Country Life* and the *English Review*.

BIBLIOGRAPHY

A Country Boy. 1910.
Streets. 1912.
In the Town: a Book of London Verses. 1916.
On the Road: a Book of Travel Songs. 1916.
The Fortune; a Romance of Friendship. 1917.
Reputations. 1920. (Criticism.)
The Fight for Freedom. 1920. (Play.)

STUDIES AND REVIEWS

Bookm. (Lond.) 51 ('16): 108; 58 ('20): 86.
Egoist, 5 ('18): 10.
Freeman, 2 ('20): 332, 477.
Nation, 110 ('20): 48.
N. Y. Times, 24 ('19): 635.
Review, 1 ('19): 624.

Edmund (William) Gosse—critic, poet.

Born in 1849. Son of P. H. Gosse, zoölogist. Educated privately. Has received honorary degrees from Cambridge and St. Andrews universities. Assistant Librarian of the British Museum, 1867–75. Librarian of the House of Lords, 1904–14. Has written many volumes of biography and criticism on English men of letters and aspects of English literature.

Bibliography

Father and Son. A Study of Two Temperaments. 1907.
Collected Poems. 1911.
Collected Essays. 5 volumes. 1913.
Diversions of a Man of Letters. 1919.

For complete Bibliography to 1920, cf. Lond. Mercury, 3 ('20): 212.

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Bookm. (Lond.) 2 ('92): 78; 10 ('96): 165 (portrait); 44 ('13): 109. (Illustrated.)
Fortn. 110 ('18): 612, 772; 111 ('19): 139, 303 = Dial, 65: 253; 66: 287, 347, 394. (Imaginary conversation between Gosse and Moore.)
Liv. Age, 306 ('20): 304.
N. Am. 198 ('13): 365.

(Robert Bontine Gallnigad) Cunninghame Graham—man of letters.

Born in Scotland, 1852, of an old Scottish family. Laird of Ardoch. Educated at Harrow. Has lived in many parts of the world. Is especially familiar with South America and Northern Africa; but has studied life in many out-of-the way places. An ardent socialist and a passionate lover of horses.

Suggestions for Reading

1. Reading Cunninghame Graham is an adventure, but it needs to be undertaken with full activity of mind. It is made difficult by his foreign subject-matter, his large use of local color and foreign words, his allusions to things not commonly known, and his bitter irony. He writes to present the truth as he sees it without regard for the brains or feelings of his

Cunninghame Graham—*Continued*

readers, and his work is probably of more value than that of many of his popular contemporaries.

2. Clear your mind of all expectation of the conventional in plot (if a story) or in treatment, and keep an open eye for unexpected and delightful wisdom, irony, and wit.

3. Study the qualities of vigor, vividness, and suggestion, particularly, in his style. To do this, note exceptionally effective passages and analyze the movement of his sentences, his imagery, color, concentration, and so on.

Bibliography

* Mogreb-el-Acksa: Journey in Morocco. 1895.
Father Archangel of Scotland and Other Essays. 1896.
Aurora la Cujiñi; Realistic Sketch in Seville. 1898.
The Ipané. 1899. (With Mrs. Cunninghame Grahame.)
Thirteen Stories. 1900.
A Vanished Arcadia. 1901.
Success. 1902.
Life of Hernando de Soto. 1902.
Progress. 1905.
His People. 1906.
Faith. 1909.
Hope. 1910.
Charity. 1912.
A Hatchment. 1913.
* Scottish Stories. 1914.
Life of Bernal Diaz del Castillo. 1915.
Brought Forward. 1916.

Studies and Reviews

Parker.

Bookm. 47 ('18): 154. (Portrait.)

Bookm. (Lond.): 49 ('16): 174; 51 ('16): 98.

Cur. Lit. 53 ('12): 470. (Portrait.)

New Statesman, 8 ('16): 134.

Stephen Graham—editor, author.

Born in 1884. Lived in Little Russia and Moscow. Tramped in Caucasus, Crimea, Ural Mountains, and the far north of Russia. Accompanied Russian peasant pilgrims to Jerusalem. Went steerage with party of Russian immigrants

Stephen Graham—*Continued*

to New York. Tramped from New York to Chicago, and west. Travelled in central Asia, Egypt, Bulgaria and Roumania, etc. Served in War.

Bibliography

A Vagabond in the Caucasus. 1911.
Undiscovered Russia. 1912.
A Tramp's Sketches. 1912.
With the Russian Pilgrims to Jerusalem. 1913.
With Poor Emigrants to America. 1914.
The Way of Martha and the Way of Mary. 1915.
Through Russian Central Asia. 1916.
A Priest of the Ideal. 1917.
The Quest of the Face. 1918.
A Private in the Guards. 1919.

Studies and Reviews

Ath. 1917: 1034; 1920, 2: 615.
Bookm. 41 ('15): 15; 42 ('15): 640. (Portrait.)
Bookm. (Lond.) 47 ('14): 95; 48 ('15): 2; 54 ('18): 189.
Lond. Times, Oct. 17, 1919: 564.
N. Y. Times, 25 ('20). 29.
Sat. Rev. 128 ('19): 464.

Robert Graves—poet.

Born in 1895. One of a group of soldier poets, of which the other three were his friends Robert Nichols, Charles Sorley, and Siegfried Sassoon. They shared hatred of war, sympathy with the sufferings of Germany, and absolute loyalty to England.

Suggestions for Reading

As these authors dealt with the same subject-matter in their war poems, and held many opinions in common, group their work under the main topics treated, and observe the individual marks and merits of each man.

Bibliography

Fairies and Fusileers. 1917.
Country Sentiment. 1919.
The Pier-glass. 1921.

Robert Graves—*Continued*

Also in. Georgian Poetry. 1917–19.
Oxford Book of Poetry
Owl, 1, 2.

STUDIES AND REVIEWS

Aiken.
Mais.

Ath. 1920, 1: 472.
Bookm. (Lond.) 55 ('18): 93. (Portrait.)
Bost. Trans., June 26, 1920: 7
Everyman, 16 ('20): 55.
Freeman, 1 ('20): 430.
London Times, Mar. 18, 1920: 191.
New Statesman, 17('21): 759.
N. Y. Times, 25 ('20): 10.
Spec. 124 ('20): 494.

Lady (Isabella Augusta) Gregory—dramatist, folklorist.

Born in Galway, Ireland, married Sir William Gregory in 1881. Has done important work in modernizing and popularizing the folklore of Western Ireland and in writing plays for the Abbey Theatre. Collaborated with Yeats (q. v.), and translated Dr. Hyde's (q. v.) plays from Irish. Representative works are:

Cuchullain of Muirthemne. 1902.
Gods and Fighting Men. 1904.
Seven Short Plays. 1909.
Irish Folk History Plays. 1912.
New Comedies. 1913.
Our Irish Theatre. 1913.
Visions and Beliefs in the West of Ireland. 1920.

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Boyd. (Ireland's Lit. Ren.)
Clark.
Moore. Hail and Farewell (Ave, especially pp. 280 ff.)
Weygandt.
Bookm. (Lond.) 59 ('20): 72. (Portraits.)
Contemp. 102 ('12): 602.
Eng. Rev. 16 ('14): 167. (Moore.)
Quar. 215 ('11): 219.

Stephen (Lucius) Gwynn—journalist, novelist.

Born in Ireland, 1864, of a distinguished south Irish Protestant family. Educated at Oxford. Teacher of classics, 1887–96. Began to write in 1890 and became a journalist in 1896. Has lived in Ireland since 1904. Irish M. P., 1906–18.

Stephen Gwynn—*Continued*
Served in the War. Best known for his articles about Ireland (political and topographical), but has written fiction also. The following are representative:

The Old Knowledge. 1901.
Robert Emmet: a Historical Romance. 1910.
Irish Books and Irish People. 1919.

STUDIES AND REVIEWS

Ath. 1901, 2: 696; 1903, 1: 170.
Dial 31 ('01): 240.
Nation 74 ('02): 512.

James Owen Hannay ("**George A. Birmingham**")—novelist, dramatist.

Born in 1865; educated at Trinity College, Dublin. Rector of Westmeath, Co. Mayo, 1892–1913. Canon at St. Patrick's, Dublin; temporary chaplain to the forces, 1916.

Made a reputation for his stories of humorous adventure in Ireland, of which the most famous is:

Spanish Gold. 1908.

STUDIES AND REVIEWS

Bookm. 35 ('12): 407.
Bookm. (Lond.) 43 ('12): 53; 46 ('14): 201. (Illustrated.)
Cur. Op. 54 ('13): 229.
Quar. 219 ('13): 42 = Liv. Age, 279 ('13): 23.

Thomas Hardy—novelist, poet.

Born in 1840 in the Dorset described in his books. Trained as an architect and practiced this profession until 1867. He has always lived in retirement and devoted himself to his books. His work falls into three distinct periods:

I. Poetry. 1867–1871.
II. Novels and stories. 1871–1896.
III. Poetry again, including his epic-drama, since 1896.

Thomas Hardy—*Continued*

SUGGESTIONS FOR READING

1. Remember that Hardy is fundamentally an epic poet, concerned with a philosophical interpretation of life experience, and that he uses his Wessex (Dorsetshire) as an epitome of universal human life. This he does not merely because he is deeply familiar with this life, but also because he recognizes that it is a highly individualized and interesting type and one that lends itself readily to pictorial representation. It is only this philosophical attitude which gives unity to his work. His prose and verse must be studied separately as highly differentiated products of genius; and *The Dynasts* is unique in literature.

2. The novels belong to the 19th century and represent Hardy's revolt against the conventions (in art as in life) and philosophy of that time. From first to last they show such an extraordinary development in individuality and power that they cannot be read intelligently except with the aid of Hardy's own classification as to type:

I. Novels of Ingenuity (that is, in which plot is dominant).
Desperate Remedies; The Hand of Ethelberta; A Laodicean.

II. Romances and Fantasies.
A Pair of Blue Eyes; The Trumpet-Major; Two on a Tower; The Well-Beloved; and the short stories, A Group of Noble Dames.

III. Novels of Character and Environment.
Under the Greenwood Tree; Far from the Madding Crowd; The Return of the Native; The Mayor of Casterbridge; The Woodlanders; Tess of the D'Urbervilles; Jude the Obscure; and the two volumes of short stories; Wessex Tales and Life's Little Ironies.

IV. Mixed Novels.
A Changed Man.

3. Observe, as fundamental in the great novels and scarcely absent from any of the novels, that the central idea is the struggle of individuals against the environment of which they

are at once the products and the victims. Include in environment both physical Nature and collective humanity.

4. Observe that Hardy's dominant attitude, which is ironical, sometimes intensifying to satire, grows out of his intense sympathy with the sufferers.

5. If you are familiar with Zola's work, note how far it has suggested Hardy's later methods, especially in *Tess* and in *Jude*, and how and why Hardy transcends Zola.

6. In reading the descriptions observe that Hardy tries to make words do duty sometimes for paint, sometimes for the etcher's tools. Study his scenes from the point of view of composition, light and shade, color values, etc. Then consider whether he overdoes the method, and whether less detail and more suggestion would have made us see more vividly.

7. How far has Hardy's knowledge of building affected the structure and the style of his novels? This question must be studied very concretely if at all.

8. In considering Hardy's prose style, remember that he is an artist who found his self-expression gradually, and that his early work is much inferior to his best prose. Consider, as you read, whether he is wasting words, whether his sentences are awkward and jerky, badly constructed, or whether thought and word are so well fitted that their union is almost perfect. You will find passages of both kinds.

9. Compare the descriptions and talk of the Wessex rustics with Shakespeare's treatment of similar persons, and draw your own conclusions.

10. Remember that all the early lyrics are preparing the way for *The Dynasts*, written not for joy in song but for the need of expressing in condensed emotional form different aspects of a growing philosophy.

11. Note the dominant moods of the lyrics, and their intense concentration and economy of expression.

12. Study the different metrical effects and observe that although they do not give spontaneity, they are most carefully adapted to the moods expressed.

Thomas Hardy—*Continued*

13. Reserve *The Dynasts* for a time of leisure, when you can read it as a whole and re-read what you did not at first clearly fit into its place. For full appreciation you should have some knowledge of the Napoleonic Period and some understanding of the content and methods of the Greek epic and tragedy.

14. Remember that the purpose of this epic-drama is to show that all men's strivings are a part of the Great Unconscious Will that underlies and blindly controls all the activities of life, and that it leads to the hope that the Will is gradually evolving a consciousness by which it shall be able to guide men in the fashioning of their destinies.

15. Note that the enveloping machinery is to enable the reader to view the history from many points of view and to see it as part of a cosmic process, and also to enable the author to make his own comments as he proceeds. Note also that the stage directions are a means of presenting such parts of the history as cannot be presented in dramatic form.

16. List the range of subjects and of groups of people presented, and study contrasting scenes to realize the uniform vividness with which widely diverse persons and situations are presented.

17. Note the different forms of verse and prose used in the work and try to form a conception of the technical skill required to carry out the plan.

18. Decide whether or not *The Dynasts* is the greatest single work produced by the 20th century, and list reasons for and against this opinion. Compare it with similar outstanding productions of earlier periods.

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Desperate Remedies: A Novel. 1871. (Published anonymously.)

Under the Greenwood Tree: A Painting of the Dutch School. 1872. (Published anonymously.)

A Pair of Blue Eyes: A Novel. 1873.

* Far from the Madding Crowd. 1874. (Novel.)

The Hand of Ethelberta: A Comedy in Chapters. 1876. (Novel.)

* The Return of the Native. 1878. (Novel.)

Thomas Hardy—*Continued*

The Trumpet-Major. 1880. (Novel.)
A Laodicean: or The Castle of the De Stancys. 1882. (Novel.)
Two on a Tower. 1882. (Romance.)
* The Mayor of Casterbridge. The Life and Death of a Man of Character. 1886. (Novel.)
The Woodlanders. 1887. (Novel.)
Wessex Tales: Strange, Lively and Commonplace. 1888.
The Waiting Supper. 1888. (Novel.)
* Tess of the D'Urbervilles: A Pure Woman faithfully presented. 1891. (Novel.)
A Group of Noble Dames. 1891. (Romance.)
Life's Little Ironies, a Set of Tales: With some Colloquial Sketches entitled A Few Crusted Characters. 1894.
* Jude the Obscure. 1896. (Novel.)
The Well-Beloved A Sketch of a Temperament. 1897. (Romance)
Wessex Poems and other Verses. 1898.
Poems of the Past and the Present. 1902.
* The Dynasts: A Drama of the Napoleonic Wars. Part I, 1904. Part II, 1906. Part III, 1908. 1 vol edition, 1910. Stage version (with Granville Barker. 1914. [Cf. William Archer, Nation, 99 ('14)· 753.] Time's Laughing-Stocks, and other Verses. 1909.
A Changed Man, The Waiting Supper, and other Tales, concluding with The Romantic Adventures of a Milkmaid. 1913
Satires of Circumstance: Lyrics and Reveries, with Miscellaneous Pieces. 1914.
Selected Poems. 1916.
Moments of Vision. 1917.
* Collected Poems. 1919.

For full bibliography to 1919, cf Lond. Mercury, 1 ('19): 122; cf. also Webb, A. P. A Bibliography of the Works of Thomas Hardy. 1865–1915. 1916.

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Archer, W. Real Conversations. 1904.
Berle, Lina Wright. George Eliot and Thomas Hardy. 1917.
Child, Harold Thomas Hardy 1916.
Duffin, H. C. Thomas Hardy: A Study of the Wessex Novels. 1916.
Garwood, Helen. Thomas Hardy, an illustration of Schopenhauer. 1911.
Freeman.
Hedgecock, F. A. Thomas Hardy, Penseur et Artiste. 1911.
Johnson, L. P. The Art of Thomas Hardy. 1894. (Bibliography.)
Lea, Hermann. Thomas Hardy's Wessex. 1913.
Macdonell, A. Thomas Hardy.

Thomas Hardy—*Continued*

(Contemporary Writers Series.) 1894.
Saxelby, F. O. Thomas Hardy Dictionary. 1911.
Sherren, Wilkinson. The Wessex of Romance. 1902
Windle, B. C. A. The Wessex of Thomas Hardy. 1901.

Acad. 55 ('98): 251.
Ath. 1904, 1: 123; 1910, 1: 34.
Atlan. 98 ('06): 354; 120 ('17). 356.
Bookm. 21 ('01): 131.
Bookm. (Lond.) 34 ('08): 110; 38 ('10): 122; 45 ('13): 143, 47 ('15): 143; 54 ('18): 12; 57 ('20): 139; 58 ('20): 101.
Blackw. 193 ('13): 823.
Canad. Mag. 23 ('04): 105.
Cent. 46 ('93): 352.
Contemp. 56 ('89): 57.
Edin. R. 215 ('12): 93.
Eng. Rev. 9 ('11): 231; 9 ('11). 644.
Fortn. 91 ('09): 1117; 107 ('17): 464, 629.
Ind. 54 ('02): 1657.
Liv. Age, 240 ('04) 507; 262 ('09): 221; 296 ('18): 202; 302 ('19): 175.
Lond. Times, Dec. 14, 1917: 603; Feb. 19, 1920: 113.
New Repub. 12 ('17): 47; 23 ('20): 22.
19th Cent. 77 ('15): 631; 80 ('20): 63.
No. Am. 174 ('02): 140; 194 ('11): 96; 199 ('14). 120; 201 ('15): 173, 423.
N. Y. Times, 25 ('20): 298.
Lond. Quar. 91 ('99): 223.
Quar. 199 ('04): 499; 210 ('09): 193.
Sat. Rev. 102 ('06): 391 = Liv. Age, 251 ('06): 634; 128 ('19): 459.
Sewanee Rev. 1 ('92): 1; 25 ('17): 129.
Westm. R. 119 ('83): 334; 152 ('99): 180.

(Mrs.) Mary St. Leger Harrison ("**Lucas Malet**")—novelist.

Daughter of Charles Kingsley, born at Eversley. Educated at the Slade School of Art and University College, London. Traveled on the Continent, in India and in America. Her husband (died 1897) was rector of Clovelly, Devonshire. Representative novels are:

The History of Sir Richard Calmady. 1901.
Damaris. 1916.

STUDIES AND REVIEWS

Bookm. (Lond.) 51 ('16) 97. Fortn. 77 ('02): 532.

Sir Anthony Hope Hawkins ("**Anthony Hope**")—novelist, dramatist.

Born in 1863, son of a clergyman. Educated at Marl-

Sir Anthony Hope Hawkins—*Continued*
borough College and Oxford. Admitted to the Bar, but abandoned law for novel writing. Made his reputation by a romance set in an imaginary country and a society novel:

The Prisoner of Zenda. 1894.
The Dolly Dialogues. 1894.

STUDIES AND REVIEWS

Cooper. Bookm. (Lond.) 20 ('01). 32, 42 (portrait); 53 ('18): 177.

"Ian Hay." *See Sir John Hay Beith.*

Ernest George Henham (**"John Trevena"**)—novelist.
Lives in Cornwall which he makes the scene of all his novels. His work is usually serious to grimness, but his latest has humor. Representative novels are:

Heather. 1908.
A Drake by Jove! 1920.

STUDIES AND REVIEWS

Cooper. Bookm. 40 ('14): 129. (Portrait.)

Maurice (Henry) Hewlett—novelist, poet.
Born in 1861. Educated at London International College, Spring Grove, Isleworth. Keeper of the Land Revenue Records and Enrollments, 1896–1900. Barrister. Elected member of Academic Committee of the Royal Society of Literature, 1910. Justice of Peace, Wiltshire.
A highly artistic and mannered experimenter in various kinds of romance, chiefly historical; but most of his best work belongs to the *Yellow Book* period. Characteristic are:

Earthwork out of Tuscany. 1895. (Studies.)
The Forest Lovers. 1898. (Romance.)
The Life and Death of Richard Yea-and-Nay. 1900. (Historical romance, Richard I.)

Maurice Hewlett —*Continued*

The Queen's Quair, or The Six Years' Tragedy. 1904 (Historical romance, Mary Stuart.)

For complete bibliography see Lond. Mercury, 1 ('20): 625.

STUDIES AND REVIEWS

Cooper.
Acad. 87 ('14): 143.
Bookm. 44 ('17): 479.
Bookm. (Lond.) 14 ('98). 91 (portrait); 28 ('05): 185 (portraits), 36 ('09): 82; 58 ('20): 68.
Edin. R. 210 ('09): 378.
Eng. Rev. 5 ('10): 217; 6 ('10): 224.
Lond. Times, April 22, 1920: 255.
New Statesman, 16 ('21): 452.
No. Am. 198 ('13). 365.
Poet Lore, 18 ('07): 478.
Quar. 224 ('15): 395.
Sewanee Rev. 21 ('13): 99.

Robert (Smythe) Hichens—novelist, journalist.

Born in 1864. Studied music first, then journalism. Famous first for his satire on Oscar Wilde and Lord Alfred Douglas (*The Green Carnation*), and afterward for his highly romantic novel:

The Garden of Allah. 1905.

STUDIES AND REVIEWS

Cooper.
Bookm. (Lond.) 34 ('08): 209 (illustrated); 58 ('20): 190

Nesta Higginson (Mrs. John Skrine; "Moira O'Neill")—poet.

Born in Antrim, in the west of Ireland. Spent some years of her childhood in Italy. Studied art and believes that art training is valuable in giving a sense of literary proportion. Began to write stories in 1890. Works outdoors with an artist sister. For her account of her native glens, the scene of her poems and studies, see *Blackwood's Magazine* for September, 1893, in which she has an article called "The Glens and their Speech." Her fame rests chiefly upon the collection of poems called:

Songs from the Glens of Antrim. 1900.

Nesta Higginson—*Continued*

STUDIES AND REVIEWS

Bookm. (Lond.) 5 ('94): 178 (portraits); 18 ('00). 30 (portrait).
Edin. R. 209 ('09): 108.

Ralph Hodgson.

Born in Yorkshire, 1872. Has lived in America. Worked as a pressman in Fleet Street. Was a draughtsman on the pictorial staff of an evening paper. Edited *Fry's Magazine*. Is a leading authority in England on bull terriers. His favorite poet is Shelley.

SUGGESTIONS FOR READING

1. Note that the extreme thinness of his work gives opportunity to study it from every angle and to decide why it has made him a name.

2. What aspects of life interest him? Can you classify them? Has he a passion for humanity, for individuals, for life as life, or for special queer aspects of it?

3. What is the dominant attitude or feeling that runs through all the poems?

4. Which of the poems seems to you most profoundly original in subject and in treatment? Analyze this originality.

5. Is Hodgson easy to read? Is his meaning worth getting, when you have pondered over it?

6. In what respect is he different from each of the other modern poets of note?

7. What do you prophecy for him?

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Poems. 1917.

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Phelps (English Poetry.)
Squire.
Sturgeon.
Ath. 1915, 2: 102; 1917, 2: 113, 401.
Bookm. 46 ('18): 568.
Bookm. (Lond.) 52 ('17): 108.
Bost. Trans., July 11, 1917: 7.

Ralph Hodgson—*Continued*

Dial, 63 ('17): 50, 150. (Aiken.)
Lit. Digest, 55 ('17): Aug. 11, p. 32.
Liv. Age, 287 ('15): 611; 289 ('16): 374.
Lond. Times, June 15, 1917: 283.
Nation, 99 ('14): 341.
N. Y. Call, July 22, 1917: 15.
19th Cent. 80 ('20): 54.

"Anthony Hope." *See Sir Anthony Hope Hawkins.*

Alfred Edward Housman—poet.

Educated at Oxford (M. A.). Higher Division Clerk H. M. Patent Office, 1882–92. Professor of Latin at University College, London, 1892–1911; professor of Latin at Cambridge since 1911. He is a well-known Latin scholar, but he belongs in English literature by virtue of one volume of poems, which has had a strong influence over poets of to-day:

A Shropshire Lad. 1896.

STUDIES AND REVIEWS

Bookm. (Lond.) 10 ('96): 134; 59 ('20): 71 (Portrait).
Liv. Age, 302 ('19): 728.

W. H. Hudson—naturalist, man of letters.

Born in the pampas of La Plata and grew up there, knowing no city except Buenos Ayres until he was a young man. Lived among the people and wild life of which he writes. Educated at home by tutors. Had first-hand experience of revolutions. When he was a young man, his health was ruined and all hope of an active career was destroyed by a severe attack of rheumatic fever. Went "home" to England, and has since lived a life of observation of the Nature and human nature in different parts of England, and of writing books based on these and his earlier experiences. *Far Away and Long Ago* gives a history of his youth.

SUGGESTIONS FOR READING

1. Nearly all Hudson's work is intimately knit with his life experience. This fact may be taken into account either

by reading first the romances and inferring from them his biography, or by beginning with the biographical sketches and observing the use that is made in the romances of his life material. As a rule, the second method will bring better results.

2. Test his methods and results in the observation of wild Nature by comparing him with Gilbert White, Richard Jefferies, John Burroughs, or any other naturalist whose work you know.

3. Note that in his treatment of Nature he never forgets for long the human background, and note passages that show his attitude toward the human race.

4. Does he create in you as you read the desire to turn the page, or are you content to stop and consider a paragraph at a time, to admire the writing, and still not be eager to proceed? Explain your attitude.

5. Compare Hudson's attitude toward civilization with Carpenter's. Has Hudson a "cure"?

6. Does Hudson's observation of Nature grow out of a scientific zeal in accumulating facts to increase the knowledge of men, or to prove some law of existence, or out of a passionate desire to understand and feel the underlying life of the world? Find passages to prove your answer.

7. Note that Hudson's imagination is fundamentally not creative but selective; that it consists for the most part in choosing and recombining. Consider the following points as sources of his success: (a) his own deep love of his materials; (b) his omission of the superfluous and trivial; (c) the absence of stock literary devices and conventions; (d) the use of contrast.

8. In reading *Green Mansions*, note the bird symbolism. Is it a source of strength or of weakness in the book?

9. When you come to a passage that appeals to you by some special eloquence, read it aloud, noting the following points: (a) sentence length, structure, and rhythms, (b) the careful use of adjectives; (c) the sparing use of color; (d), the absence of hyperbole; (e) the ease of transition from

sentence to sentence; (f) the beauty of sound and rhythm combinations.

10. Note suggestions of a personal philosophy, and at the end of your reading, try to build up a conception of Hudson's attitude toward the life of the world and his own relation to it.

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Idle Days in Patagonia. 1893. (Nature studies.)
British Birds. 1895. (Ornithology.)
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Nature in Downland. 1900. (Nature studies.)
Birds and Man. 1901. (Nature studies.)
El Ombú. 1902. (Short stories.)
* Hampshire Days. 1903. (Short stories.)
* Green Mansions. 1904. (Novel; new edition, with preface by Galsworthy, 1916.)
A Little Boy Lost. 1905. (Fantasy.)
A Crystal Age. 1906. (Novel.)
The Land's End. 1908. (Sketches.)
South American Sketches. 1909.
Afoot in England. 1909. (Sketches.)
* A Shepherd's Life. 1910. (Sketches.)
Adventures among Birds. 1913.
* Far Away and Long Ago: History of My Early Life. 1918.
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Dead Man's Plack and an Old Thorn. 1920. (Historical stories.)
Also in: Living Age. (*Passim.*)

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Galsworthy, John. Preface to Green Mansions. 1916.
Bookm. 45 ('17): 84; 52 ('20): 18.
Bookm. (Lond.) 34 ('08): 170; 59 ('20): 7.
Cur. Op. 60 ('16): 349; 66 ('19): 46. (Portraits.)
Dial, 62 ('17): 83.
Egoist, 1 ('14): 186.
Eng. Rev. 2 ('09): 157; 11 ('12): 552. (Portrait.)
Everyman, 15 ('19): 137.
Liv. Age, 308 ('21): 592.

W. H. Hudson—*Continued*

Lond. Mercury, 3 ('20) 73.
Lond. Times, Nov. 6, 1919: 617; Nov. 4, 1920: 715; Dec. 9, 1920: 823.
N. Y. Times, 24 ('19): 564; 25 ('20): 297.
19th Cent. 88 ('20): 72.
Yale Rev. n. s. 6 ('17): 856.

Ford Madox Hueffer—poet, man of letters.

Born in 1873, grandson of Ford Madox Brown (cousin of the Rossettis). Educated at University College, London, and abroad. As editor of the *English Review* discovered many writers who have since made reputations. Served in the War.

On his collaboration with Joseph Conrad (q. v.) cf. Eng. Rev. 31 ('20): 5; and for his statement on *vers libre*, Eng. Rev. 32 ('21): 311. Representative volumes are:

The Inheritors. 1901. (With Conrad.)
Romance. 1903. " "
Collected Poems. 1914.
Zeppelin Nights. 1915. (Short stories; with Violet Hunt, q. v.)
Antwerp. 1915.
* On Heaven and Poems Written on Active Service. 1918.

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Sturgeon.
Dial, 65 ('18): 417. (Aiken.)
London Times, Apr. 18, 1918: 187.
Nation, 107 ('18): 660.
N. Y. Times, 23 ('18): 525.
Outlook, 121 ('19): 55.
R. of Rs. 58 ('18): 555.
Sat. Rev. 125 ('18): 413.

Violet Hunt—novelist.

Born at Durham, daughter of Alfred Hunt, the painter, and Mrs. Alfred Hunt, the novelist. On the staff of the *Pall Mall Gazette*. Her novels deal with society life. Representative are:

The Maiden's Progress. 1894.
The Human Interest. 1899.
The Celebrity at Home. 1904.
The House of Many Mirrors. 1915.

Violet Hunt—*Continued*

STUDIES AND REVIEWS

Ath. 1915, 1: 526.
Bookm. (Lond.) 7 ('94): 10 (portrait); 13 ('97): 49 (portrait); 17 ('99): 60; 26 ('04): 42, 65 (portrait); 34 ('08): 32 (Portrait.)
Egoist, 1 ('14): 17.
Nation, 101 ('15): 232.

Aldous (Leonard) Huxley—poet, short-story writer.

Grandson of Thomas Huxley. Educated at Oxford.

Has special knowledge of contemporary French literature. Cf. F. S. Flint and the Sitwells.

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The Defeat of Youth, and other poems. 1918.
Limbo. 1920. (Short stories.)
Leda. 1920. (Poems.)
Also in. Oxford Poetry. 1917–19.
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Ath. 1920, 1: 699.
Bost. Trans, Sep. 4 ('20).
Dial, 69 ('20): 152.
Everyman, 15 ('20): 442; 16 ('20): 255.
Freeman, 2 ('20): 141. (Fletcher.)
London Times, Feb. 5, 1920: 83.
New Statesman, 15 ('20): 595.
N. Y. Times, 25 ('20): 28.
Poetry, 17 ('21): 217.
Spec. 124 ('20): 494.

Douglas Hyde—poet, folklorist.

Born in Ireland about 1860. Educated at Trinity College, Dublin. Scholar, translator, poet, and dramatist. President of the Irish Literary Society (1894–95), and one of the leaders in the Irish Renascence. President of the Gaelic League, 1893–1915. Has collected much Irish poetry and folk lore, and has written poems and plays in Irish (cf. Lady Gregory). Since 1909 has been professor of Modern Irish in Dublin University. Among his books are:

Love Songs of Connacht. 1893. (Poems)
The Tinker and the Fairy. 1905. (Play.)
Legends of Saints and Sinners from the Irish. 1915.

Douglas Hyde—*Continued*

STUDIES AND REVIEWS

Boyd. (Ireland's Lit. Ren.)
Moore, Hail and Farewell. (Ave.)
Weygandt.

Bookm. (Lond.) 53 ('18): 131 (Portrait.)
Fortn. 76 ('01): 1050.
Quar. 195 ('02): 423; 215 ('11): 219.

Lawrence Pearsall Jacks—philosopher, essayist.

Born in 1860. Professor of philosophy, editor of the *Hibbert Journal*, and principal of Manchester College, Oxford. Son-in-law of Stopford Brooke, whose biography he has written.

SUGGESTIONS FOR READING

1. Ask yourself whether his material is drawn straight from life, and note evidence that points to your conclusion.

2. Consider whether the expression "psychology in the concrete" fits his work, and in view of your decision, what the main purpose of his work is.

3. In his presentation of character, does he note accidental and surface manifestations of personality, or the fundamental lines of character?

4. Does he explain character by straight and abstract analysis or by presenting the character dramatically, as speaking and acting?

5. Read aloud passages from *Mad Shepherds* to see how the simplicity of his style and the cadences of the rhythms bring the pathos home.

6. In the lighter sketches, observe how psychology itself is made the source of a subtle humor.

7. Consider the possible effects of his work in helping fiction writers to get away from the old conventions in presenting reactions of character.

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The Alchemy of Thought. 1910.
* **Among the Idolmakers.** 1911. (Studies.)

Lawrence Pearsall Jacks—*Continued*

All Men are Ghosts. 1913. (Short stories.)
From the Human End. 1916. (Essays.)
Philosophers in Trouble. 1916. (Short Stories.)
Country Air. 1917.
From Authority to Freedom: the spiritual progress of Charles Hargrove. 1920.

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Ath. 1912, 1: 8.
Bookm. 35 ('12): 298.
Hibbert J. 10 ('12): 730.
Ind. 72 ('12): 1172.
Nation, 94 ('12): 615.
N. Y. Times, 17 ('12): 135.
R. of Rs. 45 ('12): 486.

William Wymark Jacobs—novelist, short-story writer.

Born in London, 1863. Civil Service, 1883–99. His humorous short stories deal always with Thames waterside men and cargoes. Representative books are:

Many Cargoes. 1896.
Light Freights. 1901.

STUDIES AND REVIEWS

Bennett.
Bookm. (Lond.) 22 ('02): 83, 90 (portrait); 28 ('05): 149 (portraits.)
Critic, 46 ('05): 390. (Portrait.)

Margaret Storm Jameson—novelist, critic.

Born at Whitby, Yorkshire.

The Pot Boils. 1919.
The Happy Highways. 1920.
Modern Drama in Europe. 1920.

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Bookm. (Lond.) 55 ('19): 151; 59 ('20): 38 (Portrait.)
Lond. Times, Sept. 16, 1920: 599.

Jerome Klapka Jerome—journalist, editor, dramatist.

Born in 1859. Has been a teacher and an actor. With Robert Barr edited *The Idler*, 1892–97 and *Today*, 1892–99.

Jerome Klapka Jerome—*Continued*

His fame rests chiefly upon two books which may be taken as representative:

Idle Thoughts of an Idle Fellow. 1889.
The Passing of the Third Floor Back. 1907. (Miracle play.)

STUDIES AND REVIEWS

Ath. 1907, 1: 789.
Bookm. (Lond.) 18 ('00): 126 (portrait); 26 ('04): 186, 212 (portrait); 37 ('09): 42 (Portrait.)
Nation, 88 ('09): 308.

Fryniwyd Tennyson Jesse—novelist.

Grandniece of the poet Tennyson.

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The Milky Way. 1913.
The Black Mask. (Novel.)
The Coffin Ship. 1915.
Beggars on Horseback. 1915. (Dramatization of The Black Mask.)
Secret Bread. 1917.
The Sword of Deborah. 1919.

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Bookm. 42 ('16): 635. (Portrait.)
Bookm. (Lond.) 55 ('19): 165. (Portrait.)
Lond. Times, June 19, 1919: 332.
Sat. Rev. 128 ('19): 86.

Sir Harry (Hamilton) Johnston—novelist.

Born in London, 1858. Educated at King's College, London. Student of art at the Royal Academy, at South Kensington, and in Paris. Travelled in Africa, explored unknown regions, and held consular offices there from 1879 to 1899. Special commissioner in Uganda, 1899–1901. Has written many books on zoölogy and about Africa. He is interested in painting, music, and in biology. In 1919 he published a new genre of novel, a continuation of Dickens's *Dombey and Son*

Sir Harry Johnson—*Continued*

in the fortunes of their descendants. In his second novel he continued Shaw's play *Mrs. Warren's Profession* by writing the later history of her daughter, one of the characters. Both books are full of topical allusions and references to real persons. The titles of his novels are:

The Gay-Dombeys. 1919.
Mrs. Warren's Daughter. 1920
The Man Who Did the Right Thing. 1921.

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Ath. 1919, 1: 272.
Bookm. 50 ('19): 85.
Bookm. (Lond.) 57 ('20): 79; 58 ('20). 79.
Dial, 66 ('19): 641. (Lovett.)
Lond. Times, Apr. 24, 1919: 224; Mar. 25, 1920: 206.
New Repub. 21 ('20): 274; 23 ('20): 157.
N. Y. Times, 24 ('19): 314; 25 ('20): 280.
Sat. Rev. 129 ('20): 456.
Spec. 122 ('19): 702.

Henry Arthur Jones—dramatist.

Born in 1851. One of the leading society dramatists of the decade between 1890 and 1910. Among his best-known plays are:

Breaking a Butterfly. 1885. (Based upon Ibsen's A Doll's House.)
Saints and Sinners. 1891.
The Dancing Girl. 1891.
The Case of Rebellious Susan. 1894.
Renascence of the English Drama. 1895.
Michael and his Lost Angel. 1896.
Mrs. Dane's Defence. 1900.
Dolly Reforming Herself. 1908.

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Clark.
No. Am. 202 ('15): 757.
N. Y. Times, 24 ('19): 389.

James Joyce—novelist.

Born in Dublin, 1882. Educated at Irish schools; and B. A., Dublin University. Unfrocked priest, now a teacher in

James Joyce—*Continued*

a commercial school at Trieste. Has lived much abroad, in Paris, Rome, and Zurich.

SUGGESTIONS FOR READING

1. Psychology—the analysis of his own impressions—is the beginning and end of his method. Make some tests by your own experience as to the truth of his observations.

2. His presentation of material is Imagism in prose—a succession of pictures without connection or explanation of the sequence in which they are found.

3. The results cannot be judged by the present canons of art. We can say only whether or not each vignette of life with its interpretation appeals as experienced and universal.

4. The literary effects are entirely matters of detail. Structure there is none.

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Portrait of the Artist as Young Man. 1916. (Novel.)
Chamber Music. 1918. (Poems.
Dubliners. 1916. (Sketches.)
Exiles. 1918. (Play.)
Ulysses. (Novel, published in part in *The Egoist* and in *The Little Review*.)

STUDIES AND REVIEWS

Huneker, J. G. Unicorns. 1917.
Squire. Books in General. 1918.

Acad. 87 ('14): 49.
Cur. Op. 62 ('17): 275. (Portrait.)
Dial, 65 ('18): 201; 69 ('20): 353.
Drama, 21 ('16): 122.
Egoist, 1 ('14): 267; 3 ('16): 35; 4 ('17): 21, 64, 74.
Eng. Rev. 32 ('21): 333. (Aldington.)
Irish Book Lover, 8 ('16): 113.
Lond. Times, Apr. 10, 1919: 189.
New Repub. 10 ('17): 158.
New Statesman, 9 ('17): 40.

Sheila Kaye-Smith—novelist.

She stands alone among women novelists in slighting the love interest and emphasizing the struggles of men with environment. She lives in Sussex and writes about that part of England.

Sheila Kaye-Smith—*Continued*

An interesting study is a comparison of *Tamarisk Town* with an earlier book on a similar plan, *Mushroom Town*, by Oliver Onions (q. v.).

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The Tramping Methodist. 1908. (Historical novel.)
Spell Land. 1910.
Starbrace. 1909. (Historical novel.)
Isle of Thorns. 1913.
Willow's Forge. 1914.
Three Against the World. 1914. (American ed., The Three Furlongers.)
John Galsworthy. 1916.
Sussex Gorse. 1916.
The Challenge to Sirius. 1917. (Historical novel.)
Little England. 1918. (American ed., *Four Roads*.)
The Four Roads. 1919.
• Tamarisk Town. 1919.
Green Apple Harvest. 1920.

STUDIES AND REVIEWS

George. Bost. Trans., Sept. 24, 1919: 6.
Dial, 68 ('20): 259.
Bookm. (Lond.) 50 ('16). 35; 57 ('19): 98.
Nation, 107 ('18): 782; 109 ('19): 444.

Rudyard Kipling—poet, short-story writer.

Born in 1865, associated with India from birth (cf. autobiographical matter in *Kim*); educated at the United Service College, Westward Ho (cf. *Stalky and Co.*). Began his career in India in 1882 as assistant editor of the *Civil and Military Gazette*, and the *Pioneer*. Published *Plain Tales from the Hills*, as a result of that experience. Since 1910 has published chiefly new editions. Most of his best work was done by 1901.

SUGGESTIONS FOR READING

1. Remember that Kipling is only 55 years old and that nearly all his best work was done twenty years ago. The tragedy of his career is that he has never grown old, and he cannot go on indefinitely producing works of youth.

Rudyard Kipling—*Continued*

2. Divide his work into four classes: (a) His short stories; (b) his poems; (c) his stories written for children; (d) *Kim*. Try to consider each as if he had never written anything else.

3. Read the poems as an effort to express for the average man the glories of the British Empire and his own feeling toward his country. Do not expect to find in them great originality of thought, or beauty or subtlety of expression. The best ones succeed by reason of their strength of feeling and their obvious rhythm.

4. Many of the short stories are little more than journalism, but perhaps twenty among them are almost perfect in conception and technique. Make your list of these independently, and then compare with other lists, eliminating and adding until you are confident that you have Kipling's best work of this kind before you.

5. Consider these stories (a) as examples of modern technique (if necessary, reviewing beforehand the principles of technique of the short story in some modern book of composition); (b) as imaginative creation of certain universal aspects of life, (c) for the atmosphere, color, imagery, and rhythm of the style.

6. Try to read some of the children's stories with children and find out what they like about them. Then add from your study of the preceding such qualities as you find common to both.

7. Read *The Light that Failed* and *Kim* together, first to see what they have to tell about Kipling's life experience. Make a list of incidents that you are confident are taken from his own experience and see how many of them, if any, you can support by accounts of his life.

8. Consider whether the following are present in all Kipling's work and whether they are a merit or a defect: (a) allusions to untold stories; (b) use of technical and foreign words; (c) assumption that the reader is familiar with the background.

9. Consider how far he shows sympathetic appreciation of alien characters. Granting that he found the elements of

Dick and of Kim in his own mind, study his presentation of Maisie and of the Llama as types created from observation largely.

10. Discuss his attitude toward the East.

11. Does Kipling's work belong to the 20th century or to the 19th? Why do you think so?

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Plain Tales from the Hills. 1888.
Soldiers Three: A Collection of Stories. 1888.
The Story of the Gadsbys: A Tale without a Plot. 1888.
In Black and White. 1888. (Short stories.)
Under the Deodars. 1888.
The Phantom Rickshaw and Other Tales. 1888.
Wee Willie Winkie and other Child Stories. 1888.
* The City of Dreadful Night and Other Sketches. 1890.
The Light that Failed. 1891. (Novel.)
* Life's Handicap, being Stories of Mine Own People. 1891.
Barrack Room Ballads and Other Verses. 1892.
The Naulahka: a Story of West and East. (With Wolcott Balestier, 1892.)
Many Inventions. 1893.
* The Jungle Book. 1894.
* The Second Jungle Book. 1895.
The Seven Seas. 1896.
"Captains Courageous:" A Story of the Grand Banks. 1897. (Boy's story.)
An Almanac of Twelve Sports for 1898. (By William Nicholson. Words by Rudyard Kipling.) 1897.
The Day's Work. 1898. (Short stories.)
A Fleet in Being: Notes of Two Trips with the Channel Squadron. 1898.
Stalky & Co. 1899. (Boy's story.)
From Sea to Sea: Letters of Travel. 1900.
The Science of Rebellion. 1901. (Pamphlet.)
* Kim. 1901. (Story.)
Just-so Stories, for Little Children. 1902.
The Five Nations. 1903. (Short stories.)
Traffics and Discoveries. 1904. (Short stories.)
Puck of Pook's Hill. 1906. (Child's story.)
Doctors: an Address delivered at the Middlesex Hospital. 1908.

Rudyard Kipling—*Continued*

Actions and Reactions. 1909. (Short stories.)
The Dead King 1910. (Poem.)
Rewards and Fairies. 1910. (Continuation of Puck of Pook's Hill.)
A School History of England. (With C. R. L Fletcher.) 1911.
The New Army in Training. 1915.
The Years Between. 1919.
Letters of Travel. 1920.

For full bibliography to 1915, cf. Palmer (below.)

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Clarke, W. J. Less Familiar Kipling and Kiplingana. 1917.
Charles, Cecil Rudyard Kipling, his Life and Works. 1911.
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Clemens, W. M. A Ken of Kipling. 1899.
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Cunliffe.
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Hart, Walter Morris. Kipling the Story Teller. 1918.
Hopkins, R. Thurston. Rudyard Kipling. 1915.
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"Monkshood, G. F.," (Clarke, W. J.) Rudyard Kipling. an Attempt at Appreciation. 1899.
Munson, A. Kipling's India. 1915.
Palmer, John L. Rudyard Kipling. 1915. (Writers of the Day.)
Saxton, E. F. The Kipling Index. 1911.
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Williams.

Acad. 86 ('14): 583.
Atlan. 123 ('19): 12.
Bookm. (Lond.) 23 ('02): 134, 141 (illustrated); 43 ('12): 143; 56 ('19): 76; 57 ('20): 143.
Cath. World, 109 ('19): 588.
Cur. Op. 65 ('18): 396; 67 ('19): 256.
Dial, 62 ('17): 441.
Eng. Rev. 5 ('10): 599.
Forum, 50 ('13): 396.
Jour. Educ. 74 ('11): 145; 82 ('15): 372; 83 ('16): 148.
Liv. Age, 278 ('13): 563; 285 ('15): 247; 298 ('18): 421.
Lond. Times, June 10, 1920: 365.
New Statesman, 15 ('20): 249.
N. Y. Times, 24 ('19): 1; 25 ('20): 1; 25 ('20): 291.
No. Am. 193 ('11): 721; 198 ('13): 365; 199 ('14): 271.
Review, 2 ('20): 109.
Spec. 101 ('08): 533; 104 ('10): 459.

David Herbert Lawrence—poet, novelist.

The son of a coal miner, born in the country on the border

David Herbert Lawrence —*Continued*

between Nottinghamshire and Derbyshire. Owes much to an unusual mother, who encouraged him to work for and obtain a scholarship at the Nottingham High School. At sixteen became a pupil teacher in an elementary school, studying with the headmaster outside school hours. From 21 to 23 he studied at the Nottingham Day Training School. Taught later in London and continued until after his second novel had been published.

SUGGESTIONS FOR READING

1. Is Lawrence's medium the novel or poetry? Give reasons for your opinion.

2. One of Lawrence's novels has been suppressed and all have been severely criticized for their full and frank discussion of sex problems. Observe, however, even if you find this element excessive in his work or repugnant in his method of treating it, that his aim is neither to tempt nor to preach, but to present truthfully the difficulties and troubles involved in this aspect of human nature. If he is over-emphatic in his revolt against the false sentiment with which this subject is commonly treated, do not allow his lack of proportion to prejudice you against his other merits.

3. What is Lawrence's attitude toward his subject-matter —is he detached or passionately identified with it? What is the effect of his attitude upon his art?

4. What would be his definition of beauty? What is his attitude toward beauty? Find illustrative passages.

5. Isolate scenes in *Sons and Lovers* which you are convinced are drawn from Lawrence's own experience and try to prove your contention. What is to be said of his realism?

6. What do you prophecy for Lawrence?

7. For suggestions for the study of Lawrence's Imagist poetry, see *Richard Aldington*.

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The Trespasser 1913. (Novel.)
* Sons and Lovers 1913.

David Herbert Lawrence—*Continued*

Love Poems and Others. 1913.
The Widowing of Mrs. Holroyd. 1914. (A drama in three acts.)
The Prussian Officer and Other Stories. 1914.
The Rainbow. 1915. (Novel, suppressed.)
Amores· Poems. 1916.
Twilight in Italy. 1916. (Sketches of travel.)
Look! We have Come Through. 1917. (Poems.)
New Poems. 1918.
The Lost Girl. 1920. (Novel.)
Touch and Go. 1920. (Play.)
Women in Love. 1921. (Novel.)
Also in: Georgian Poetry. 1912–15.
Some Imagist Poets. 1915–16.
The Playboy, No. 4–5, 1919. (The Poetry of the Present.)

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Waugh.

Art and Letters, 2 ('19): 89.
Ath. 1915, 2: 346, 369; 1920, 2: 836.
Bookm. 46 ('18): 644.
Bookm. (Lond.) 44 ('13): 213; 45 ('14): 244 (portrait; George);
51 ('16): 26; 57 ('19): 98, 99; 59 ('20): 18
Dial, 61 ('16): 377 (Garnett); 70 ('21): 458.
Egoist, 2 ('15): 81.
Freeman, 1 ('20): 451; (Fletcher); 2 ('20): 332.
Ind. 83 ('15): 297
Lond. Times, Dec. 2, 1920: 795.
New Repub. 23 ('20): 314. (Untermeyer.)
N Y. Times, 24 ('19): 205; 25 ('20): 7.

Eric Leadbitter.

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Rain Before Seven. 1915.
The Road to Nowhere. 1916.
Perpetual Fires. 1918.
Shepherd's Warning. 1920

Studies and Reviews

Bookm. (Lond.) 51 ('16): 28; 55 ('18): 64; 57 ('20): 216
Lond. Times, Feb. 5, 1920· 82

Francis Ledwidge—poet.

Born in Ireland, 1891. He worked as a miner, grocer's clerk, farmer, scavenger, experimenter in hypnotism. In 1912, he sent an old copy book full of verses to Lord Dunsany (q. v.), who then became his friend and adviser. Enlisted in the War and was killed in 1917 in Flanders.

SUGGESTIONS FOR READING

1. Study his verse as a purely natural product, entirely unaffected by education.

2. Study the melody of his verse and decide how he gets his effects.

3. An interesting comparison can be made between what he accomplished and what Burns had done at the same age—consideration of the unspoiled Scottish and Irish temperaments.

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Songs of the Fields. 1914.
Songs of Peace. 1916.
Last Songs. 1917.
Complete Poems. 1920.

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Bookm. (Lond.) 49 ('15): 56, 99; 51 ('17): 155; 53 ('17): 86. (Portrait.)
Eng. Rev. 26 ('18): 127.
Irish Book Lover, 7. ('15): 92; 12 ('20): 27 (cf. Cornhill, June, 1920, for fuller account.)
Irish Mo. 48 ('20): 199.

"Vernon Lee." *See Violet Paget.*

Richard le Gallienne—man of letters, journalist, poet.

Born at Liverpool in 1866, and educated at Liverpool University. After several years of business became a man of letters, and had considerable success with his poems and romances in the days of the *Yellow Book*. At that time strongly influenced by Wilde, but later shook off this influence. Came to America to live about 1905. Representative books are:

The Quest of the Golden Girl. 1896. (Romance.)
The Lonely Dancer. 1913. (Poems.)

Richard le Gallienne—*Continued*

STUDIES AND REVIEWS

Bookm. (Lond.) 46 ('14): 37. No. Amer. 191 ('10): 652. (Portrait)

William John Locke—novelist.

Born in 1863. Educated in Trinidad and at Cambridge. Secretary of the Royal Institute of British Architects, 1897–1907. Has scholarly interests. Among his many romantic novels the following were most popular:

The Morals of Marcus Ordeyne. 1905. (Dramatized as The Morals of Marcus.)
The Beloved Vagabond. 1906.

STUDIES AND REVIEWS

Cooper.
Bookm. (Lond.) 31 ('07): 166; 50 ('16): 131 (Portraits.)
N. Y Times, 24 ('19): 373.
Spec. 124 ('20): 462.

(P.) Wyndham Lewis—novelist.

Part Welsh in origin. Vorticist artist; cf. *Egoist*, 1 ('14): 233, 306. Edited a weekly journal of art and literature called *Blast* cf. *Egoist*, 1 ('14): 273.

SUGGESTIONS FOR STUDY

1. Begin with a short story; if possible, "The French Poodle," in the *Egoist*, 3 ('16): 39, with portrait sketch of Lewis by Roald Kristian. Observe the limitation of material, the concentration of treatment, the absence of action, the analysis of psychological states, the observation without reference to conventional ideas, and the economy of incident and phrasing.

2. Then take one of the longer works and consider (a) whether Lewis's method is adapted to long narrative; (b) whether the pervasion of the work by long discussions of general ideas enhances or lessens its value; (c) whether any of

Wyndham Lewis—*Continued*
the characters are alive; (d) to what causes the difficulty of reading is due.

3. What are Lewis's ideas, as artist and as writer? What is he working toward? Keep his art and his literature together and use each in explaining the other.

BIBLIOGRAPHY

Inferior Religions.
Cantelman's Spring Mate
Tarr, 1918.
The Caliph's Design, 1920.

STUDIES AND REVIEWS

Goldring. 3 ('16): 39 (portrait); 5 ('18): 105, 124.
Egoist, 1 ('14): 233; 273, 306; New Statesman, 15 ('20): 73

Edward Verrall Lucas—essayist, man of letters.

Writes with something of the ease, whimsicality, and humor of Charles Lamb. Is a publisher's reader. Characteristic works are:

The Open Road. 1899.
A Wanderer in London. 1906.
Over Bemerton's. 1908.
Old Lamps for New. 1911.

STUDIES AND REVIEWS

Bennett. Bookm. (Lond.) 51 ('17): 143
Waugh.

St. John (Welles) Lucas—novelist, man of letters.

Partly French, partly English Quaker. Educated at University College, London. Scholar in French and Italian. Has compiled collections of French and Italian verse. Has written poems and short stories. In his fiction is influenced especially by De Maupassant. Representative books are:

The First Round. 1909. (Story of boy life.)
April Folly. 1916. (Novel.)

St. John Lucas—*Continued*

STUDIES AND REVIEWS

Bookm. 45 ('17): 646.
Bookm. (Lond.) 14 ('98): 121 (portrait); 45 ('13): 13; (portrait); 51 ('16): 104.
Dial, 63 ('17): 73.
Lond Times, Oct. 19, 1916: 500
Nation, 105 ('17): 178.
New Statesman, 8 ('16): 162.
N. Y. Times, 22 ('17): 230.
Spec. 117 ('16): 418.

(Albert Michael) Neil Lyons—novelist, dramatist.

Born in South Africa, 1880. Journalist. Has studied especially the London poor.

BIBLIOGRAPHY

Hookey. 1902.
Arthur's. 1908.
Simple Simon. 1914.
Kitchener Chaps. 1915. (War sketches.)
Moby Lane. 1916.
A Kiss from France. 1916. (War sketches.)

STUDIES AND REVIEWS

Bookm. (Lond.) 40 ('11): 199; 51 ('16): 56. (Portrait.)

Rose Macaulay—novelist, poet.

SUGGESTIONS FOR READING

1. Consider whether your interest grows out of the story, the character study, the discussions of life and society among the characters, or the satire.

2. Sum up the different aspects of " potterism " suggested in the book of that name. Then sum up " anti-potterism."

3. How far is the construction of *Potterism* successful?

4. Choose several passages of satire that appeal to you especially and try to phrase how the effects are produced.

5. Compare *Potterism* with George's *Caliban*.

6. Is *Potterism* literature? Will it continue to be read?

Rose Macaulay—*Continued*

BIBLIOGRAPHY

Valley Captives. 1911.
The Lee Shore. 1912.
Views and Vagabonds. 1912.
The Two Blind Countries. 1914. (Poems.)
What Not: A Prophetic Comedy. 1919.
Potterism. 1920.

STUDIES AND REVIEWS

Johnson, R. Brimley.
Sturgeon.

Ath 1920, 1: 736
Bookm. 52 ('20): 272.
Bookm. (Lond.) 42 ('12): 138; 51 ('16): 37.
Everyman, 16 ('20): 254.
Lond. Times, June 3, 1920: 348
Nation, 111 ('20): supp 428.
New Repub. 24 ('20). 280.
Review, 3 ('20): 384
N Y. Times, 25 ('20): 22
Sat. Rev 129 ('20): 543
Spec. 124 ('20): 833.

Thomas MacDonagh—poet.

Born near Tipperary, 1878, son of a schoolmaster. M. A. National University, and teacher. Contributed to the *Irish Review*. Executed in the Rebellion of 1916. Some of his poems are included with those of Pearse (q. v.) and Plunkett (q. v.) in *Poems of the Irish Revolutionary Brotherhood*, ed. Colum and O'Brien, 1916.

Other volumes are:

Poetical Works. 1917.
Pagans. 1920.

For complete bibliography, cf. the Irish Book Lover, 8 ('16): 21.

STUDIES AND REVIEWS

Boyd. (Ireland's Lit. Ren.)
Colum. Introduction.
Phelps. (English Poetry.)
Stephens. Preface to Poetical Works. 1917.

Bookm. (Lond.) 51 ('16): 100; 53 ('17): 24.
Lit. Digest, 52 ('16): 1474, 1532. (Portrait.)

Alexander MacFarlan—novelist.

Bibliography

The Inscrutable Lovers. 1919.
The Curtain. 1921.

Studies and Reviews

Bookm. (Lond.) 57 ('19): 128.
Bost. Trans., Apr. 17, 1920: 11.
Nation, 110 ('20): 305.
Review, 2 ('20): 334.
Sat. Rev. 128 ('19): 229.

William McFee—novelist.

Born at sea, 1881. Lived and was educated in North London; later at Bury St. Edmunds, Suffolk. Apprenticed in an engineering shop in Aldersgate and later was in the office of an engineering firm in London. His first literary effort was poetry written under the influence of Kipling. McFee became a familiar figure at the British Museum Reading Room. In 1905 went to sea as engineer on a ship and has been at sea for the most part ever since. Reads and writes during his voyages. Began as early as 1901 to offer manuscripts but had no success until 1907. Began *Casuals of the Sea* in Japan, 1908, and worked at it at intervals for seven years. In 1912 he came to America, and in 1913 took out his chief engineer's license in the American Merchant Marine. Became familiar with New York and New Orleans especially. Served in the War as engineer on a British transport.

Bibliography

Letters of an Ocean Tramp. 1907.
Aliens. 1914.
Casuals of the Sea. 1916.
Captain Macedoine's Daughter. 1920.

Studies and Reviews

Bookm. 44 ('16): 181.
Bost. Trans. Sept. 6, 1916: 8.
Dial, 61 ('16): 195.
New Repub. 8 ('16): 227.
N. Y. Times, 21 ('16): 341.
Springfield Repub. Sept. 10, 1916: 15.

Patrick MacGill—poet, novelist.

Born in Donegal, 1890. Went three years to a mountain school. Worked as a farm servant, byre-man, drainer, potato digger, surfaceman, navvy, etc. Began journalism in 1911. Served in the War.

Bibliography

Songs of the Dead End. 1913. (Poems.)
The Rat Pit 1915 (Novel.)
The Red Horizon. 1916. (War sketches.)
Soldier Songs. 1917.
Maureen. 1920.

Studies and Reviews

Bookm. (Lond.) 46 ('14). 39; 49 ('16): 184; 50 ('19): 121; 57 ('20): 174. (Portraits.)
Cur. Op. 57 ('14): 128. (Portrait.)
New Repub. 3 ('15): 261.

Arthur Machen—novelist, story writer.

Born in 1863, the son of a Welsh clergyman. Began his literary career 1890 to 1900; then turned actor; from about 1912 on the staff of the London *Evening News*.

Suggestions for Reading

1. Begin by reading Starrett's appreciation (see below); then decide how far you agree with it, on the basis of the evidence offered.

2. Machen's Welsh origin furnishes an opportunity to work out the racial elements in his writing by comparison of it with the work of Meredith, Ernest Rhys (q. v.), and Caradoc Evans (q. v.).

3. The literary relationship of Machen to Poe helps to an understanding of his work.

4. Phrase to yourself as briefly and as completely as possible the philosophy that underlies Machen's criticism and his creative work.

5. Compare and contrast his work with that of Blackwood (q. v.), and explain the relative success of each.

6. Is Machen a misunderstood genius or not? Mass your evidence.

Arthur Machen—*Continued*

BIBLIOGRAPHY

The Chronicle of Clemendy. 1888.
The Great God Pan. 1894.
The Three Imposters. 1895.
Hieroglyphics. 1902.
The House of Souls. 1906.
The Hill of Dreams. 1907.
The Great Return. 1915.
* The Angels of Mons—The Bowmen, and Other Legends of the War 1915.
The Terror. 1917.

STUDIES AND REVIEWS

Starrett, V. Arthur Machen, a Novelist of Ecstasy and Sin. 1918.

Acad. 72 ('07): 273.
Bookm. (Lond.) 32 ('07): 212.
Open Court, 32 ('18): 191.

Stephen McKenna—novelist.

Born in 1888. Educated at Westminster School and Oxford. Travelled in Europe, Asia, Africa, and America Served in the War. Characteristic novels are:

* Sonia. 1917. (Novel.)
Ninety-Six Hours Leave. 1917.
Midas and Son. 1919.
Sonia Married. 1919.
Sheila Intervenes. 1920.
Lady Lilith. 1920. (Vol. I of trilogy. The Sensationalists.)

STUDIES AND REVIEWS

Mais.

Bookm. 51 ('20): 205.
Bookm. (Lond.) 51 ('17): 169. (Portrait); 57 ('19): 95.
Bost. Trans. May 31 ('19): 11; Mar. 24 1920: 7.
Lond. Times, Oct. 14, 1920: 666.
Nation (Lond.) 24 ('19): 652.
N. Y. Times, 25 ('20): 116.
Springfield Repub. May 11, 1919: 17; Apr. 4, 1920: 8a.

(Edward Montagu) Compton Mackenzie—novelist.

Born in 1883. Educated at St. Paul's School, London, and at Oxford. Edited the *Oxford Magazine* and gained his first theatrical experience as business manager of the Oxford dramatic society. After leaving the university, he was associated with Pelissier of The Follies in the production of plays. Has travelled extensively. During the War served in the British Navy and was in the Dardanelles campaign until he was invalided. Now lives on an estate which he has purchased in Capri.

Suggestions for Reading

1. After reading a chapter or two in any of his books, stop to consider why Henry James became an enthusiastic admirer of his style. What elements have the two writers in common? How is Mackenzie entirely different from James? Are these differences due to his own temperament or to other influences working upon him? Can you discover traces of earlier writers, English and French, in his work? Keep this question in mind as you continue reading.

2. Observe the continual interplay of observation and imagination. An interesting way to do this is to read *The Early History of Sylvia Scarlett* (the psychology of a girl) immediately after *Youth's Encounter*, the first part of *Sinister Street* (the psychology of a boy) before reading the second part of *Sinister Street* and its sequel, *Sylvia and Michael* (the girl as woman). In this way you can separate the material more carefully into what must have been observed, what must have been imagined, and what may have been either observed or imagined.

3. Trace the influences of Mackenzie's university life and of his theatrical experience in his subject-matter and style as you read.

4. Make a special study of Mackenzie's pictorial imagination; of his prose rhythms; of the preciosity of his vocabulary. *Plasher's Mead* is especially good for these purposes. Consider how far his attitude toward words is the result of studying Keats and how far it comes from the *Yellow Book*.

Compton Mackenzie—*Continued*

5. Make a special study of his humor (as seen in *Plasher's Mead* and *Poor Relations*). Does it warrant the expression that his work at its best trips "on the light, fantastic toe"?

6. Consider what permanent contribution, if any, Mackenzie has made to the content of literature as the expression of the life of the soul viewed through worldly experience, and what if any, to the development of the form of the novel.

Bibliography

The Gentleman in Gray. 1906. (Play.)
Poems. 1907.
The Passionate Elopement. 1911.
Carnival. 1912. (Novel and play.)
Kensington Rhymes. 1912.
* Sinister Street. Vol. I. 1913. (Youth's Encounter.)
Sinister Street. Vol. II. 1914.
* Guy and Pauline. 1915. (American ed., Plasher's Mead.)
The Early History of Sylvia Scarlett. 1918. (Continues Sinister Street.)
Sylvia and Michael. 1919. (Continues Sinister Street.)
Poor Relations. 1919.

Poetry and the Modern Novel. [Eng. Rev 11 ('12): 269.]

Studies and Reviews

Cunliffe.
George.
Goldring.
James.
Mais.

Bookm. (Lond.) 49 ('15): 7, 17 (illustrated); 55 ('18): 22; 57 ('19): 95.
Dial, 65 ('18) 473.
Egoist, 5 ('18): 134.
Ind. 83 ('15): 297.
Liv. Age, 280 ('14): 674; 288 ('16). 280; 304 ('20): 604.
Lond. Mercury, 1 ('20): 448
Lond. Times, May 6, 1920. 283.

Irene Rutherford McLeod (Mrs. A. de Sélincourt)—poet.

Bibliography

Songs to Save a Soul. 1915.
Swords for Life. 1916.
Before Dawn. 1918.

Irene Rutherford McLeod—*Continued*

STUDIES AND REVIEWS

Nation, 108 ('19): 613.

Sarah Broom Macnaughtan—novelist.

Her novels are admired especially for their Cranfordian touches of humor. She died in 1916 as a result of her exertions in war service.

Representative books are:

The Fortune of Christina M'Nab. 1901.
A Lame Dog's Diary. 1905.
A Woman's Diary of the War. 1915.
My War Experience in two Continents. 1919.

STUDIES AND REVIEWS

Bookm. (Lond.) 50 ('16): 162. (Portrait.)

"Lucas Malet." *See* (*Mrs.*) *Mary St. Leger Harrison.*

Katherine Mansfield (Mrs. J. Middleton Murry)—short-story writer, critic.

Reviewer for the *Athenæum*. Made famous by a recent volume of short stories. Her books are:

In a German Pension.
Bliss. 1921.

STUDIES AND REVIEWS

Ath. 1921, 1: 67.
Lond. Mercury, 3 ('21): 337.
Nation (Lond.) 28 ('21): 639.

Charles Marriott—novelist.

Born at Bristol in 1869, son of a brewer. Educated privately and in art at South Kensington, London. Qualified as a photographer and as a dispensing chemist. Worked in this capacity at Rainsford County Asylum, 1889–1901. Made a success with his first novel in 1901 and since then

Charles Marriott – *Continued*
has devoted himself to novel writing. Representative books are:

The Column. 1901.
The Catfish. 1913.
Modern Movements in Painting. 1917.

STUDIES AND REVIEWS

Bookm. (Lond.) 20 ('01): 5, 24. No. Am. 198 ('13): 83. (Portrait.)

Archibald Marshall—novelist.

Born at Hampstead in 1866. Son of a business man. Educated at Cambridge. Travelled in Australia and America.

Writes with distinction about the English country gentleman and his family and English country life. Representative works are:

The Squire's Daughter. 1909.
The Eldest Son. 1911.
The Honour of the Clintons. 1913. } (The Clinton Series.)
Rank and Riches. 1915. (Amer. ed., The Old Order Changeth.)
Roding Rectory. 1914. (Amer. ed, The Greatest of These.)
Watermeads. 1916.
Sir Harry: A Love Story. 1919.

For complete bibliography, cf. Lond Mercury, 2 ('20): 741.

STUDIES AND REVIEWS

Phelps, W. L. Archibald Marshall: a Contemporary Realist. 1918.
Bookm. (Lond.) 58 ('20): 22. (Portrait.)
Lond. Mercury, 2 ('20): 741.
No. Am. 207 ('18): 891.
Outlook, 108 ('14): 390; 125 ('20): 280 (Portrait.)
R. of Rs. 60 ('19): 448. (Portrait.)

John Masefield—poet, dramatist, novelist.

Born 1874, in Shropshire, of which the scenery is reflected in *The Dauber*, *The Daffodil Fields*, *The Everlasting Mercy*, *The Widow in the Bye Street*, and many lyrics. Ran away from

John Masefield—*Continued*

school and lived a vagabond life on sea and land. Has been round the Horn. In 1902 came to America, almost destitute. It is said that he lived for a time by odd jobs, sang on the streets, used free lunches, and even worked as a bar-tender in a New York hotel. While in a carpet factory at Yonkers, bought a seventy-five cent Chaucer and decided at the age of twenty-eight to become a poet. Owes his start to John Yeats, the brother of the poet.

Began work as a hack writer in 1903 and became famous in 1912 through *The Everlasting Mercy*.

Strongly influenced by Kipling, Conrad, Hardy, and Whitman, as well as by Chaucer. Has particular admiration for Hardy's *Dynasts*.

SUGGESTIONS FOR READING

1. Classify his work into five groups:
   (1) Sea ballads and yarns
   (2) Novels and stories
   (3) Dramatic narrative poems
   (4) Plays
   (5) Personal poems

This grouping will include everything except some miscellaneous editing and criticism, which may be disregarded except in an extended study of his work.

Read first (1); then (3); then (5). This will show you his growth, both its direction and its increase in power.

2. Read (1) with all the knowledge and imagination that you can bring to bear, in order to understand the realism with which outer and inner experience associated with the sea are expressed.

3. Make a special study of the language and the rhythms in these poems.

4. Could Masefield's dramatic poems have been written as novels? with loss, or gain? What is the effect of his metre on his story? of his story on his metre? Do you feel that this form gives him freedom or hampers him in his expression?

5. Is his tragedy melodrama or not? Collect evidence to

John Masefield—*Continued*

prove your answer. Include for this study the play "The Tragedy of Nan."

6. Has Masefield great interest in types of humanity for themselves, or is he more interested in types of experience for their effect upon the soul?

7. Make a special study of his observation, love, and use of Nature in (1) and (3) before you begin to study (5).

8. Make a separate study of content and of form in (5). Phrase as definitely as possible the philosophy running through the personal poems and then consider how the form has been moulded to fit the thought.

9. Read the novels, if at all, for their sidelights on Masefield's personality, and the historical plays for beauty of detail rather than for dramatic value.

10. In making your judgment of Masefield's value and place, keep the different groups of his work distinct. Decide whether he will continue to be read for the work by which he won fame (1) and (3), or for his more personal work (5).

Bibliography

The Tragedy of Pompey the Great. 1901.
Saltwater Ballads. 1902.
Ballads. 1903.
A Mainsail Haul. 1905. (Short stories)
A Tarpaulin Muster. 1907. (Short stories.)
Captain Margaret. 1908. (Novel.)
The Tragedy of Nan. 1909. (Play.)
Multitude and Solitude. 1909. (Novel.)
The Lost Endeavour. 1910. (Boy's story.)
Poems and Ballads. 1910.
The Street of To-day. 1911. (Novel.)
William Shakespeare. 1911. (Essay.)
* The Everlasting Mercy. 1911. (Dramatic poem.)
Jim Davis. 1911. (Boy's story.)
The Widow in the Bye Street. 1912. (Narrative poem.)
* Dauber. 1913. (Narrative poem.)
The Daffodil Fields. 1913. (Narrative poem)
Philip the King. 1914. (Play.)
Personal Recollections of John M. Synge. 1915.
The Faithful. 1915. (Play.)

John Masefield—*Continued*

* Sonnets and Poems. 1916.
The Locked Chest. 1916. (Play.)
The Sweeps of '98. 1916. (Play.)
Good Friday. 1916. (Play.)
Gallipoli. 1916. (War sketches.)
* Lollingdon Downs. 1917.
The Old Front Line. 1918.
* Collected Poems and Plays. 1919.
Enslaved. 1920. (Poems.
Reynard the Fox; or the Ghost Heath Run. 1920
Right Royal. 1920. (Narrative poem.)
Cf. also Bulletin of Bibliography, 8, p. 158.

STUDIES AND REVIEWS

Bennett.
Braithwaite.
Cunliffe.
Phelps. (English Poetry.)
Scott.
Sturgeon.
Williams.

Atlan. 111 ('13)· 489.
Bookm. 33 ('11): 584; 46 ('17): 428; 48 ('19): 544; 52 ('21): 345.
Bookm. (Lond.) 45 ('13): 295, 300 (illustrated); 47 ('14): 51, 57 ('19) 101.
Cent. 94 ('17): 830.
Dial, 66 ('19): 118.
Everybody's, 34 ('16): 400.
Everyman, 1 ('12): 188.
Fortn. 99 ('13): 1154 = Liv. Age, 278 ('13): 141; 101 ('14): 498.
Ind. 73 ('12): 533.
Lit. Digest, 44 ('12): 75, 1299.
Liv. Age, 280 ('14): 410.
Lond. Mercury, 2 ('20): 578.
Lond. Times, Jan. 31, 1919: 54; May 20, 1920: 316.
Nation, 108 ('19): 389.
New Statesman, 16 ('20): 210.
N. Y. Times, 24 ('19): 709; 25 ('20): 1.
19th Cent. 75 ('14): 186.
No. Am. 198 ('13): 375; 212 ('20): 548. (Fletcher.)
Quar. 224 ('15): 395.
Survey, 31 ('14): 707; 36 ('16): 40.
Yale Rev. n. s. 2 ('13): 560; n. s. 3 ('14). 287.

Alfred Edward Woodley Mason—novelist.

Born at Dulwich, 1865. Educated at Oxford. M. P. for Coventry, 1906–10. Served in the War.

Representative books are:

The Four Feathers. 1902.
The Broken Road. 1907.

Alfred Edward Wooley Mason—*Continued*

STUDIES AND REVIEWS

Bookm. 50 ('20): 324.
Bookm. (Lond.) 10 ('96). 74; 32 ('07): 5; 39 ('10): 6; 43 ('12): 68. (Portraits.)
New Statesman, 16 ('21): 450.

William Somerset Maugham—novelist, dramatist.

Born 1874. Educated at King's School, Canterbury (Marlowe's School), and at Heidelberg University. Physician and surgeon at St. Thomas's Hospital, London.

SUGGESTIONS FOR READING

1. Determine how far Maugham's training and experience as a physician have affected his choice of subjects and his treatment of his characters. Collect such evidence as you can to show that he thinks of his characters as cases.

2. Collect evidence to show the extent of his experience of human nature and of the world.

3. Does his work interest you because of the cleverness of the plot, the humanity of the characters, the variety of the life presented, the author's close grip of each situation that he discusses, the reflection of a delightful personality in the style? Or is it interesting in spite of the fact that its plots have the incoherence of life itself, that the characters are handled objectively, that a monotony of tragic experience runs through the books, that the author's smooth irony is his most marked characteristic? To what, then, do you attribute the power of Maugham's work? its success?

4. Compare his technique as novelist and as dramatist, especially where he treats the same material in both ways. (Cf. *The Explorer.*)

BIBLIOGRAPHY

Liza of Lambeth. 1897.
The Making of a Saint. 1898.
Orientations. 1899.
The Hero. 1901.
* Mrs. Craddock. 1902.

William Somerset Maugham—*Continued*

Schiffbruchig. 1902. (At Berlin, in German.) (Play.)
A Man of Honour. 1903. (Play.)
The Merry-go-round. 1904.
The Land of the Blessed Virgin. 1905.
The Bishop's Apron. 1906.
Lady Frederick. 1907. (Play.)
The Explorer. 1907. (Novel.)
Jack Straw. 1908. (Play.)
Mrs. Dot. 1908. (Play.)
The Explorer. 1908. (Play.)
The Magician. 1908.
Penelope. 1909. (Play.)
Smith. 1909. (Play.)
The Tenth Man. 1910. (Play.)
Grace. 1910. (Play.)
Loaves and Fishes. 1911, (Play.)
The Land of Promise. 1914. (Play.)
* Of Human Bondage. 1915.
Caroline. 1916. (Play.)
Love in a Cottage. 1918. (Play.)
Cæsar's Wife. 1919. (Play.)
Home and Beauty. 1919. (Play.)
* The Moon and Sixpence. 1919.
The Unknown. 1920. (Play.)

STUDIES AND REVIEWS

Ath. 1919, 1. 302.
Bookm. (Lond.) 34 ('08): 90; 56 ('19): 45; 57 ('19): 12. (Portraits.)
Bost. Trans. Aug. 4, 1920 6; June 16, 1920 6.
Nation, 102 ('16): 304 (Archer); 103 ('16): 331; 109 ('19): 227.
New Repub. 5 ('15): 202; 21 ('19): 57
New Statesman, 15 ('20): 524.
N. Y. Times, 25 ('20): 4.
Outlook, 110 ('15): 874.

Ethel Colburn Mayne—short-story writer.

Associated with Henry Harland in editing the *Yellow Book*. Has recently attracted attention by her short stories. Won prize offered by *Land and Water* for best short-story, Conrad and Bennett being judges. Representative books are:

Come In. 1917.
Blind Man. 1919.

Ethel Colburn Mayne – *Continued*

STUDIES AND REVIEWS

Bookm. (Lond.) 16 ('98): 87 (portrait); 53 ('18): 158. (Swinnerton.)
Everyman, 15 ('20): 241.
Lond Times, Nov. 28, 1919: 694.

"Rutherford Mayne." *See Samuel Waddell.*

Leonard Merrick—novelist, short story writer, dramatist.

Born in London, 1864, as Leonard Miller. Later, adopted legally his stage name. Intended for the Bar, but his father's financial reverses prevented. Worked in South Africa as foreman in a diamond mine and in a solicitor's office. Became an actor and actor-manager.

SUGGESTIONS FOR READING

1. Before reading Merrick's short stories read some of De Maupassant's, so that you can judge of his influence on Merrick. Determine whether this influence is on the handling of the plot, on the style, on the general atmosphere, or how else it is shown. Think out how Merrick differs from the Frenchman.

2. After reading a number of the short stories, select a small group of those that you find most appealing and observe how the effects are obtained. The following questions may serve as a beginning: (a) How small a section of life is cut? (b) How wide is the appeal of the material? (c) How much of the success of the story is due to the element of surprise? (d) How much of the charm comes from the details that give atmosphere?

3. How far is Merrick's life experience discoverable in his work and in his attitude toward life? Note specific types of instances that recur and repeated opinions.

4. Examine a long passage from one of the novels for realism, and note both the details chosen and the comments.

5. Classify the characters into types carefully studied and those casually observed, and draw conclusions as to Merrick's

Leonard Merrick–*Continued*

range of experience, insight, and technique of character representation.

6. Is the machinery of his plots built according to convention or to life?

7. Would it be true to say that his vision is acute but narrow, that his technique is occasionally inspired but lacks discipline? that his lack of a general philosophy of life interferes with his production of sustained works of art? that his whimsicality is a merit or a defect of his style?

8. Why is he especially admired by other writers and persistently unpopular with the public?

Bibliography

This Stage of Fools. 1896.

A Daughter of the Philistines. 1897. (=Cynthia, 1918, introd. by Maurice Hewlett.)

One Man's View. 1897. (1918, introd. by Granville Barker.)

* The Actor-Manager. 1898. (1918, introd. by W. D. Howells.)

The Worldings. 1900. (1918, introd. by Neil Munro.)

When Love Flies out of the Window. 1901. (1918, introd. by Sir William Robertson Nicoll.)

Conrad in Quest of His Youth. 1903. (1918, introd. by Sir James M. Barrie.)

The Quaint Companions. 1903. (1918, introd. by H. G. Wells.)

The Man who Was Good. 1906. (1918, introd. by J. K. Prothero.)

* Whispers about Women. 1906. (Short stories.)

The House of Lynch. 1907. (1918, introd by G. K. Chesterton.)

* The Man Who Understood Women. 1908. (Short stories; 1918, introd. by W. J. Locke.)

The Position of Peggy Harper. 1911. (1918, introd. by Sir Arthur Pinero.)

A Chair on the Boulevard. (1918, introd. by A. Neil Lyons.)

* While Paris Laughed. 1918.

Studies and Reviews

See Bibliography for introductions to the 1918 editions, by Barker, Barrie, Chesterton, Hewlett, Howells, Locke, Lyons, Munro, Nicoll, Pinero, Prothero, and Wells.

Bookm. 33 ('11) 450, 548; 50 ('20) 128.

Bookm. (Lond.) 45 ('13) 85 (portrait); 54 ('18) 113, 56 ('19): 202.

Leonard Merrick—*Continued*

Cur. Op. 65 ('18): 115 = Liv. Age, 298 ('18): 775.
Dial, 64 ('18): 527.
Liv. Age, 298 ('18): 775.
New Repub. 20 ('19): 271.
N. Y. Times, 24 ('19): 233, 489.
No. Am. 185 ('07): 378. (Howells.)
R. of Rs. 43 ('11): 760; 45 ('12): 761. (Portraits.)

Charlotte Mew—poet.

The Farmer's Bride. 1921.

STUDIES AND REVIEWS

New Statesman, 17 ('21): 759. Spec. Mar. 26, 1921; 403.

(Mrs.) Alice (Christina) Meynell—poet, essayist.

Born 1850, daughter of T. J. Thompson and sister of Elizabeth Thompson, Lady Butler, the battle painter. Both sisters were educated with special care by their father. In her youth spent much time in Italy. Married Wilfrid Meynell (the critic) and is the mother of Viola Meynell (q. v.). On the friendship between the Meynells and Francis Thompson, see Everard Meynell's life of Thompson.

SUGGESTIONS FOR READING

1. Analyze in terms of sound and rhythm, sense appeal, and beauty of feeling, the qualities that give Mrs. Meynell high rank as a poet. Do you find her original?

2. Compare her mysticism with that of Evelyn Underhill (q. v.).

3. An interesting study can be made by contrasting her work with her daughter's (cf. Viola Meynell) and perhaps supplementing this study by a contrast of the two De la Pastures (q. v.).

Collected Poems. 1913.
Selected Essays. 1914.

For complete bibliography, see London Mercury, 1 ('20): 754.

(Mrs.) Alice Christina Meynell—*Continued*

STUDIES AND REVIEWS

Mais.
Scott.

Bookm. (Lond.) 49 ('15): 5 (portrait); 53 ('18): 126.
Cath. World, 73 ('01): 521; 92 ('11): 494; 97 ('13): 668.
Critic, 43 ('03): 345.
Irish Mo. 41 ('13): 427.
Liv. Age, 288 ('16): 483.
Lond. Mercury, 1 ('20): 754.
New Repub. 15 ('18): 178. (Littell.)
No. Am 207 ('18): 599.

Viola Meynell—novelist, poet.
Daughter of Wilfrid and Alice Meynell.

BIBLIOGRAPHY

Martha Vine
Lot Barrow. 1913.
Modern Lovers. 1914.
Columbine. 1915.
Narcissus. 1916.
Second Marriage. 1918.
Verses. 1919.

STUDIES AND REVIEWS

Johnson, R. Brimley.

Ath. 1918, 1. 285.
Bookm. (Lond.) 46 ('14): 8 (portrait); 54 ('18): 103; 55 ('19): 163; 57 ('19): 97.
Bost. Trans., June 14, 1919: 8.
Cath. World, 110 ('19): 410.
Dial, 67 ('20): 272.
Lond. Times, Apr. 26, 1918: 195; Feb. 12, 1920: 101.
Nation, 110 ('20): 48.
N. Y. Times, 24 ('19): 306.

Alan Alexander Milne—dramatist, essayist.
Born 1882. Scotch. Educated at Westminster School and Cambridge. Began journalism in 1903. Was assistant editor of *Punch*. Dramatist and critic. Served in the War.

BIBLIOGRAPHY

The Day's Play. 1910.
The Holiday Round. 1912.
Once a Week. 1914.
Once on a Time. 1917.
First Plays. 1917. (Wurzel-Flummery, Belinda, The Boy Come Home.)

Alan Alexander Milne—*Continued*

Make-Believe. 1918. (Play.)
Mr. Pim Passes By. 1919. (Play.)
Not That it Matters. 1919.
The Great Broxopp. 1920. (Play.)
If I May. 1920. (Essays.)

STUDIES AND REVIEWS

Ath. 1919, 2. 1017.
Bookm. (Lond.) 39 ('10): 71. (Portrait.)
Bost. Trans., Aug. 18, 1920: 7.
Freeman, 1 ('20): 406.
London Times, Oct. 17, 1919: 564; Nov. 28, 1919: 693; Oct. 21, 1920: 681.
Nation, 111 ('20): 18.
New Statesman, 16 ('20): 110.
N. Y. Times, 25 ('20): 22.
Review, 3 ('20): 173.
Spec. 123 ('19): 477.
Springfield Repub., Aug. 27, 1920: 8.

Allan (Noble) Monkhouse—dramatist, novelist.

Has been on the staff of the *Manchester Guardian;* reviews now for the *New Statesman.*

BIBLIOGRAPHY

Mary Broome: a Comedy in Four Acts. 1912.
The Education of Mr. Surrage: a Comedy in Four Acts. 1913.
Four Tragedies. 1913.
War Plays. 1916.
True Love. 1920. (Novel.)

STUDIES AND REVIEWS

Bookm. 51 ('20): 541.
Bookm. (Lond.) 51 ('17). 132; 54 ('18): 99.
Bost. Trans., June 11, 1913: 4.
Springfield Repub., May 1, 1913: 5.

Harold Monro—poet, critic.

Born in Brussels, 1879. Founded the Poetry Bookshop in London in 1912 to sell only poetry and drama and books relating to these subjects. Established the quarterly *Poetry and Drama*, which stopped during the War and was revived in 1919 as the *Chapbook*. His shop is a literary centre.

Harold Monro—*Continued*

SUGGESTIONS FOR READING

1. Read a number of his poems until in the philosophy of them you come upon something that you have never found in the work of any other poet.

2. What qualities make Monro's poems peculiarly "human"?

3. What is to be said of his originality of subject and detail? Collect interesting examples.

4. Do you recommend Mr. Monro to continue writing poetry about his daily experiences? Why or why not?

BIBLIOGRAPHY

Poems. 1906.
Evolution of the Soul. 1907.
Judas. 1908.
Chronicle of a Pilgrimage. 1909.
Before Dawn. 1911.
Children of Love. 1914.
Trees. 1915
* Strange Meetings. 1917.
* Some Contemporary Poets. 1920.
Also in: Cambridge Poets. 1910–13.
Catholic Anthology. 1915.
Georgian Poetry. 1911–12. 1913–15.

STUDIES AND REVIEWS

Sturgeon.
Ath. 1921, 1: 125.
Dial, 63 ('17): 150; 70 ('21): 449.
Egoist, 4 ('17): 119, 133.
New Statesman, 16 ('20): 400.

Charles Edward Montague—journalist, novelist.

Born in 1867. Educated at Oxford. Has been on the *Manchester Guardian* since 1890. Served in the War. Most of his work is critical, but he has written two novels worth study:

A Hind Let Loose. 1910. (Novel.)
Dramatic Values. 1911.
The Morning's War. 1913. (Novel.)
The Front Line. 1917. (With drawings by Muirhead Bone.)
Notes from Calais Base. 1918.

Charles Edward Montague—*Continued*

STUDIES AND REVIEWS

Bennett.
Scott.
New Repub. 19 ('19): 360.
19th Cent. 74 ('13): 792.
Spec. 111 ('13): 351.
Bookm. (Lond.) 38 ('10): 3 (portrait); 45 ('13): 116.

George Moore—novelist, critic, man of letters.

Born in County Mayo, Ireland, about 1853. Father an M. P. Educated privately, largely by himself. Has always been free to live as he pleased, and has made his life one long opportunity for the expression of his art, in pursuance of his own theory: "Art is a personal re-thinking of life from end to end." His work falls into three periods:

1. French influences. He lived in Paris and was dominated by the work of the Goncourts, Barrès, Zola, Huysmans, Flaubert, the Symbolist poets, and the artists and musicians of the time in Paris. The experiences and ideas of this period are reflected in all his early stories and novels (to 1901.)

2. Irish. He was drawn by the influence of Edward Martyn into the Irish Renaissance movement and went to live in Dublin. The effects of this association lasted about ten years.

3. Religious. Although interest in religious phenomena appears in *Sister Teresa*, and is marked in the third volume of *Hail and Farewell*, it finds full expression in the religious novel, *The Brook Kerith*, an attempt to reconstruct the life of Christ.

SUGGESTIONS FOR READING

1. As the chief value of Moore's work lies in its reflection of his own temperament, it is a good plan to begin by reading his own account of himself in the three volumes of *Hail and Farewell*.

2. In all that he writes remember the continual swing of his mind between the sensuous delights of the artist in beauty and pleasure and the attitude of the religious mystic

George Moore—*Continued*

attempting to find the equivalents of these things in the spiritual life.

3. In reading any book by Moore, first place it in its relationship to (a) Zola, (b) the Irish Renaissance, (c) Moore's own artistic and religious experience.

4. What is the range and strength of Moore's imaginative gift? Is his complete lack of reticence with regard to matters not commonly discussed in public temperamental or affected? Is it a merit or a defect in his work?

5. Can you phrase the common mental characteristic that underlies the production of such widely diverse works as Moore has produced?

6. Recall Wilde's remark that "George Moore has conducted his literary education in public." In what sense is it true? Compare, where you can, original versions of his work with the rewritten forms and draw conclusions. Compare stylistic qualities of his first work and his latest in as much detail as you can.

7. What elements of permanent value do you find in Moore's work?

Bibliography

Flowers of Passion. 1877. (Poems.)
Pagan Poems. 1881.
A Modern Lover. 1883. (Novel.)
* A Mummer's Wife 1884. (Novel.)
Literature at Nurse. 1885
A Drama in Muslin. 1886.
Parnell and His Island. 1887.
A Mere Accident. 1887.
Confessions of a Young Man. 1888.
Springs Days. 1888
Mike Fletcher. 1889.
Impressions and Opinions. 1890. (Criticisms.)
Vain Fortune. 1890.
Modern Painting. 1893. (Art criticisms.)
The Strike at Arlingford. 1893.
* Esther Waters. 1894. (Novel.) (Revised edition 1920.)
Celibates. 1895. (Short stories.)
* Evelyn Innes. 1896. (Novel.)

George Moore – *Continued*

The Bending of the Bough, a Comedy in Five Acts 1900.
Sister Teresa. 1901. (Novel.)
The Untilled Field. 1903. (Short stories.)
The Lake. 1905. (Novel.)
Memoirs of My Dead Life. 1906.
* Hail and Farewell: 1911. Ave, 1911; Salve, 1912; Vale, 1914. (Autobiography.)
The Brook Kerith. 1916.
A Story-teller's Holiday. 1916.
Avowals. 1919.
Abélard and Héloise. 1921. (Historical novel.)
The Coming of Gabrielle. 1921 (Play.)

STUDIES AND REVIEWS

Boyd. (Ireland's Lit. Ren.)
Chesterton, Heretics.
Cunliffe.
Harris. Contemporary Portraits. Second Series. 1920.
Huneker, James. Unicorns. Ivory Apes and Peacocks; Pathos of Distance.
Littell.
Mitchell, Susan. George Moore.
Weygandt.

Atlan. 118 ('16): 165.
Bookm. 34 ('11): 377; 38 ('13): 125. (Portrait.)
Bookm. (Lond.) 51 ('16): 27 (portrait); 52 ('17): 46.
Book News Mo. 36 ('18): 168.
Cur. Op. 61 ('16): 265. (Portrait.)
Eng. Rev. 11 ('12): 188 (portrait only); 29 ('19): 489.
Everyman, 16 ('20): 375.
Lond. Mercury, 2 ('20): 281; 3 ('21): 673.
Lond. Times, July 29, 1920: 485.
Nation, 94 ('12): 385.
New Statesman, 15 ('20): 202.
No. Am. 204 ('16): 931.
Westm. R. 172 ('09): 200.
Yale Rev. n. s. 6 ('17): 342.

(Thomas) Sturge Moore—poet, critic.

Born in 1870. Wood engraver; designed the covers for poems by Yeats and others. Representative books are:

The Vinedresser and other Poems. 1899.
The Little School. 1905.
Art and Life. 1910.
The Sicilian Idyll and Judith. 1911.
The Sea is Kind. 1914.
Danaë. Aforetime. Blind Thamyris. 1920.
Some Soldier Poets. 1920.

For complete bibliography, see Lond. Mercury, 3 ('20): 100.

Sturge Moore—*Continued*

STUDIES AND REVIEWS

Williams.

Atlan. 96 ('05): 414.
Bookm. 40 ('14): 204.
Bookm. (Lond.) 41 ('11): 56 (portrait); 54 ('18): 66.
London Times, Feb. 1, 1918: 55; Oct. 28, 1920: 695; Dec. 2, 1920.
Poetry, 11 ('17): 336.

Hector Hugh Munro ("**Saki**")—journalist, novelist.

Born in 1870. Contributed to the *Bystander*, the *Westminster Gazette*, and the *Morning Post*, especially, among London newspapers. Enlisted in the War and was killed in action, 1916.

SUGGESTIONS FOR READING

1. Analyze in him "the child, the buffoon, the satirist, the eclectic, the aristocrat, the elegant man of the world."

2. Analyze the elements of his humor. How does he get the laugh? Compare him with Stephen Leacock.

3. Compare his treatment of children with that of Barrie (q. v.), Kipling (q. v.), Kenneth Grahame; Eric Parker.

BIBLIOGRAPHY

* Reginald. 1904.
Strange Meetings.
Reginald in Russia. 1910.
Chronicles of Clovis. 1911..
The Unbearable Bassington. 1912.
When William Came. (Anti-war propaganda.) 1914.
Beasts and Super-Beasts. 1914.
Sredni Vashtar.
Toys of Peace. 1919. (Short stories, with portrait and memoir.)

STUDIES AND REVIEWS

Mais.

Bookm. (Lond.) 55 ('19): 182 (portrait); 56 ('19): 20.
New Statesman, 10 ('17): 159.

Neil Munro—novelist, journalist.

Writes Scottish historical romances, and is sometimes called Stevenson's successor in this genre. Editor Glasgow *Evening News* since 1918. One of his best-known books is:

John Splendid, a Highland romance. 1898.

STUDIES AND REVIEWS

Bookm. (Lond.) 10 ('96): 9; 48 ('15): 97. (Portraits.)
Liv. Age, 286 ('15): 615.
Westm. Rev. 174 ('10): 67.

Sir (George) Gilbert (Aimé) Murray—man of letters.

Born in Sydney, N. S. W., in 1866. Educated at Merchant Taylors' School, and at Oxford. Since 1908 Regius Professor of Greek at Oxford. Famous for his verse translations of Greek plays. His writing of special interest to students of English literature includes:

Carlyon Sahib. 1899. (Play.)
Religio Grammatici. 1918. (Philosophy.)

For full bibliography to 1921, cf. Lond. Mercury, 3 ('21): 326.

STUDIES AND REVIEWS

Bookm. (Lond.) 31 ('07): 260. (Portrait.)
Cent. 94 ('17): 827. (Portrait.)
Nation, 108 ('19): 639.
Outlook, 101 ('12): 8.

T. C. Murray—dramatist.

One of the Cork representatives of the Irish dramatic revival. Wrote three tragedies:

Wheel o' Fortune. (Produced 1909, unpublished.)
Birthright. 1910.
Maurice Harte. 1912.

STUDIES AND REVIEWS

Boyd (Contemp.)
Clark.
Weygandt.

Henry (Woodd) Nevinson—journalist, man of letters.

Born about 1852. Educated at Shrewsbury School, and at Oxford. Has been a war correspondent for the *Daily Chronicle*, the *Manchester Guardian*, and the *Daily News*, during the Greek-Turk War of 1897, the Boer War, and the Great War, in Germany, France, and at the Dardanelles. Exposed the Portuguese slave trade in Central Africa, in 1904–05, and was in Russia during the troubles of 1905–06. Besides writing for these newspapers, has been on the staff of the *Nation* (English) since 1906. Representative books are:

Neighbours of Ours. 1897. (Stories of the East End, London.)
Between the Acts 1903. (Stories and studies from life; the first two, autobiographical.)
Books and Personalities. 1905.
Original Sinners. 1920. (Stories.)

STUDIES AND REVIEWS

Ath. 1905, 1: 557.
Atlan. 96 ('05): 848.
Bookm. 53 ('21): 253.
Bookm. (Lond.) 25 ('04): 201, 227. (Portrait.)
Critic, 47 ('05): 380.
Dial, 39 ('05): 91.
Liv. Age, 244 ('05): 199.
Spec. 94 ('05): 924.

Sir Henry (John) Newbolt—poet, man of letters.

Born in 1862. Educated at Oxford and became a barrister at Lincoln's Inn. Practiced law until 1899. Edited the *Monthly Review*, 1900–1904. Is best known for his sea poetry. Representative works are:

Admirals All. 1897.
The Island Race. 1898.
Songs of the Sea. 1904. Songs of the Fleet. 1910. (Both with music by Sir C. V. Stanford.)
The New June, 1909. (Novel.)
• Collected Poems. 1910.
The Book of the Blue Sea. 1914.
The Book of the Thin Red Line. 1915.
Tales of the Great War. 1916.
A New Study of English Poetry. 1917. (Criticism.)

For complete bibliography, see Lond. Mercury, 2 ('20): 115.

Sir Henry Newbolt—*Continued*.

STUDIES AND REVIEWS

Archer. ('14): 5, 47 ('14): 35. (Portraits.)
Bookm. (Lond.) 13 ('98): 173; 46 Edin. R. 210 ('09): 378.

Robert Nichols—poet.

Born in the Isle of Wight, 1893. Son of John Bowyer Buchanan Nichols. When an Oxford undergraduate enlisted in the War. Was disabled by shell shock. Has been appointed to Lafcadio Hearn's position as professor of English literature at Tokio University.

For Suggestions for Reading, *see Robert Graves*.

BIBLIOGRAPHY

Ardours and Endurances. 1917.
The Flower of Flame. 1920.
Aurelia and Other Poems. 1920.
Also in: Georgian Poetry.
Oxford Poetry. 1917–19.
The Owl. 1, 2.

STUDIES AND REVIEWS

Bellman. 25 ('18): 711. (Portrait.)
Bookm. 48 ('18): 389. (Portrait.)
Freeman, 2 ('20): 331.
Liv. Age, 306 ('20): 235. (Binyon.)
Lond. Times, Feb. 20, 1920: 123.

Frederick John Niven—novelist.

Born in Chile, 1878. Educated in Glasgow, where he also studied art. Has travelled far and wide. Served during the War.

BIBLIOGRAPHY

Lost Cabin Mine. 1908.
Island Providence. 1910.
Wilderness of Monkeys. 1911.
Above Your Heads. 1911.
Dead Men's Bells. 1912.
Porcelain Lady. 1913

Frederick John Niven—*Continued*

Ellen Adair. 1913.
Justice of the Peace. 1914.
The S. S. Glory. 1915.
Hands Up. 1915.
Two Generations. 1916.
Cinderella of Skookum Creek. 1916.
Maple-Leaf Songs. 1917.
Sage-Brush Stories. 1917.
Penny Scot's Treasure. 1918.
The Lady of the Crossing. 1919.

STUDIES AND REVIEWS

Ath. 1920, 2: 439.
Bookm. (Lond.) 50 ('16): 151; 52 ('17): 98, 56 ('19): 62 (portrait), 87.
London Times, Sept. 30, 1920: 633.
N. Y. Times, 24 ('19): 468; 25 ('20): 18.

Edward Noble—novelist, story writer.

Has wandered about the world for more than twenty years on sailing ships, tramp steamers, and mail steamers. Is interested in engineering, and "sailorizing, both afloat and ashore." The following books are representative:

The Bottle-Fillers. 1915.
Outposts of the Fleet. 1917.

STUDIES AND REVIEWS

Ath. 1915, 2: 330.
Atlan. 118 ('16): 492.
Bookm. (Lond.) 27 ('05): 232 (portrait); 28 ('05): 102.
Dial, 60 ('16): 383; 63 ('17): 400.
Nation, 102 ('16): 225.
N. Y. Times, 21 ('16): 26.
Spec. 115 ('15): 630.

Alfred Noyes—poet.

Born in Staffordshire, 1880. Educated at Oxford and immediately made poetry his profession. He was early distinguished as the one modern poet who could make poetry—even the epic—pay. He married an American, and in 1914 was appointed professor of Modern English Literature at Princeton.

Alfred Noyes – *Continued*

SUGGESTIONS FOR READING

1. Before you study particular poems, note the great volume of poetry produced by Noyes, and read aloud here and there, to observe the variety of rhythms and the general quality of the verse. What are your conclusions?

2. Then choose a long narrative poem, a dramatic poem, and a number of short lyrics and ballads, according to the appeal of the subject. Note those that you like and those that you do not care for, with reasons.

3. With all the fluency and variety that you have found, do you observe any passages of unusual gripping power? If so, try to analyze these and to discover whether it is real power growing out of a battle with the grim realities or a rhetorical power growing out of the poet's sense of the dramatically picturesque.

4. Do you find underlying the picturesqueness of phrase and swinging rhythms any conceptions of poetic truth that seem to you new or strikingly viewed? Would it be just to say that Noyes is a poet of the dramatic externals of life, not of its deepest truth and most evasive beauty? If not, sum up his value in your own way.

5. If you were faced with the necessity of destroying all of his poems but six, could you choose six that would still keep for us the most that he has to contribute to literature?

BIBLIOGRAPHY

The Loom of Years. 1902. (Poems.)
The Flower of Old Japan. 1903. (Tale in Verse.)
Poems. 1904.
The Forest of Wild Thyme. 1905.
Forty Singing Seamen. 1907. (Poem.)
Drake. 1908. (An English Epic.)
The Enchanted Island and Other Poems. 1909.
• Collected Poems. 1910. (Two volumes.)
Robin Hood. 1912.
A Tale of Old Japan. 1912. (Set to music by Coleridge-Taylor, performed by Royal Choral Society, 1912–13.)
The Winepress. (A Tale of War) 1913.

Alfred Noyes—*Continued*

The Sea in English Poetry. 1913. (Essays.)
Rada. 1915. (Play.)
A Salute from the Fleet. 1915.
Walking Shadows. 1917. (Short stories.)
The Elfin Artist. 1920. (New poems.)
• Collected Poems. 1920. (Volume 3.)

STUDIES AND REVIEWS

Bennett.
Phelps. (English Poetry)
Williams.

Ath. 1913, 1: 691, 1920, 2: 142.
Bookm. (Lond.) 30 ('06): 199 (portrait); 39 ('10): 149; 48 ('15): 41.
Cath. World, 97 ('13): 289.
Cent. 88 ('14): 349.
Cur. Op. 54 ('13): 315. (Portrait.)
Dial, 70 ('21): 476.
Edin. R. 210 ('09): 378.
Forum, 43 ('10): 550. (Clayton Hamilton.)
Lit. Digest, 46 ('13): 662; 53 ('16): 1110.
Liv. Age, 285 ('15): 742.
Lond. Times, June 18, 1920: 381.
Nation, 97 ('13): 617.
No. Amer. 200 ('14): 85.
Yale Rev. n. s. 3 ('14): 287.

Gerald O'Donovan—novelist.
Irishman. His novels are:

Father Ralph. 1913.
Waiting. 1914.
How They Did It. 1920

STUDIES AND REVIEWS

Ath. 1913, 1: 522; 1914, 1: supp. 739.
Cath. World, 102 ('15): 116.
Nation, 99 ('14): 607; 101 ('15): 122.
Sat. Rev. 117 ('14): 742.
Spec. 110 ('13): 887, 112 ('14). 793.

Seumas O'Kelly.—story writer, dramatist.
Editor of *Sinn Fein*. Died 1920. His books are:

The Matchmakers. 1908.
The Shuiler's Child. 1909.
Three Plays. 1912.
The Bribe; a play in three acts. (Played 1913)
The Golden Barque and The Weaver's Grave. 1920.

Seumas O'Kelly—*Continued*

STUDIES AND REVIEWS

Boyd (Contemp.; Literary Ren.)
Ath. 1920, 1: 31.
Lond. Times, Nov. 20, 1919: 677.
New Statesman, 15 ('20): 142.
N. Y. Times, 25 ('20): 19.
Review, 3 ('20): 422.

Ernest Oldmeadow—novelist.

Born at Chester, 1867. Editor of *The Dome*, 1897–1900. Musical critic of the *Outlook* (London), 1900–04. His best-known books are:

Susan. 1907.
Coggin. 1920. (Trilogy, vol. 1.)
The Hare. 1921. (Trilogy, vol. 2.)

STUDIES AND REVIEWS

Ath. 1920, 1: 143; 2: 836.
Nation, 110 ('20): 373.
Review, 2 ('20): 310.

Alfred Ollivant—novelist.

Born in 1874, in Sussex. Educated at Rugby. Received a commission in the army, but resigned, 1895.

BIBLIOGRAPHY

Owd Bob. 1898. (American ed., Bob, Son of Battle.)
Danny. 1902.
The Gentleman. 1908.
The Brown Mare. 1916.
Two Men. 1919.

STUDIES AND REVIEWS

Bookm. (Lond.) 15 ('98): 55. (Portrait.)
Dial, 61 ('16): 198.
Lond. Times, Nov 14, 1919: 652.
N. Y. Times, 21 ('16): 469; 24 ('19): 609.

"Moira O'Neill." *See Nesta Higginson.*

Oliver Onions—novelist.

Studied art in South Kensington and Paris and became an

Oliver Onions—*Continued*

illustrator and designer of posters and advertisements before he began to write.

Representative books are:

The Compleat Bachelor. 1901.
In Accordance with the Evidence. 1912.
The Story of Louie. 1913.
The Debit Account. 1913.
} (Trilogy.)
Mushroom Town. 1914.

STUDIES AND REVIEWS

Ath. 1912, 1: 304; 1913, 1: 65.
Bookm. 38 ('14): 660 (George); 39 ('14): 21.
Bookm. (Lond.) 42 ('12): 88; 43 ('13): 331; 45 ('15): 56.
Ind. 83 ('15): 297. (Portrait.)
Nation, 100 ('15): 307.
19th Cent. 74 ('13): 792.
Outlook, 109 ('15): 595.
R. of Rs. 50 ('14): 247.
Sat. Rev. 115 ('13): 117.
Spec. 108 ('12): 804; 110 ('13): 322.

Conal O'Connell O'Riordan ("**Norreys Connell**")—dramatist, novelist.

Manager of the Abbey Theatre, Dublin, 1909–15. His books are:

The Piper. 1908.
Time. 1909.
Shakespeare's End and other Irish Plays. 1912.
Rope Enough. 1914
Adam of Dublin. 1920. (Novel.)

STUDIES AND REVIEWS

Ath. 1920, 2: 652.
Irish Book Lover, 12 ('20). 65.
Lond. Times, Oct. 22, 1920: 683.

"Seumas O'Sullivan." *See James Starkey.*

Wilfred Owen—poet.

War poet, killed in action, 1918. His poems furnish an interesting comparison with those of Sassoon (q. v.) in their expression of the ugliness of war. Noticeable is his peculiar use of dissonance instead of rhyme as a poetic form.

Wilfred Owen—*Continued*

BIBLIOGRAPHY

Poems. 1921.

STUDIES AND REVIEWS

Lit. Digest, 68 ('21): 36.
Lond. Mercury, 3 ('21): 334.
Lond. Times, Jan. 6, 1921: 6.
Nation and Ath. 28 ('21): 705. (Murry.)
New Statesman, 16 ('21): 454.
Manchester Guardian, Jan. 7, 1921.
Springfield Repub., Mar. 24, 1921.

Violet Paget ("Vernon Lee")—essayist, novelist.

Born in 1856. A follower of Pater. Has lived much in Italy and has written interpretative studies of the Renaissance, besides studies in æsthetics and sociology, and several novels. Representative books are:

Euphorion, essays on the Renaissance. 1884.
Hortus Vitæ. 1903. (Essays.)
Laurus Nobilis. 1909.
The Tower of Mirrors. 1914. (Essays.)
Louis Norbert. 1914. (Novel.)

STUDIES AND REVIEWS

Forum, 45 ('11): 447.
Lit. Digest, 49 ('14): 65 (Portrait.); 51 ('15): 1083.

John (Leslie) Palmer—critic, novelist.

Born in 1885. Educated at Oxford. Joined *Saturday Review*, 1909; now assistant editor.

BIBLIOGRAPHY

The Censor and the Theatres. 1912.
The Comedy of Manners. 1913.
The Future of the Theatre. 1913.
Peter Paragon. 1915. (Novel.)
The King's Men. 1916. (Novel.)

John Palmer—*Continued*

STUDIES AND REVIEWS

Ath. 1915, 1: 211; 1916: 231.
Bookm 42 ('15): 326.
Boston Trans. May 31, 1916: 5.
Dial, 59 ('15): 616; 61 ('16): 66.
Lond. Times, May 30, 1916: 154.
N. Y. Times, 20 ('15). 388; 21 ('16): 239
Sat. Rev. 119 ('15): 259; 121 ('16): 424.
Spec. 114 ('15): 549.

William Romaine Paterson ("**Benjamin Swift**")—novelist.

Born in Glasgow, 1871. Educated at Lausanne and at Glasgow University. Travelled extensively in Europe to learn languages. Head of the Translation Bureau of the Interallied Rhineland High Commission, 1920. Representative books are:

Nancy Noon. 1896.
The Tormentor. 1897.
The Destroyer. 1898.
Sordon. 1902.

STUDIES AND REVIEWS

Acad. 50 ('96): 237; 52 ('97): 490.
Bookm. 33 ('11): 467, 533.
Bookm. (Lond.) 11 ('96): 5, 17 (portrait); 14 ('98): 48; 17 ('99): 29.

Padraic Pearse—poet.

Born in 1880, at Dublin, of English parents. B. A. and admitted to the Bar. Teacher, orator, and Gaelic scholar. Leader of the Irish Rebellion. Executed in 1916.

Collected Works. 1917.
Poems of the Irish Revolutionary Brotherhood. 1916.

STUDIES AND REVIEWS

Bronne, P. Introduction to Collected Works.
Ryan, Desmond. A Man Called Pearse. 1919.
Irish Book Lover, 8 ('16): 21, 37.

Eden Phillpotts—novelist.

Born in India in 1862, son of an army officer. Educated in England. When he was seventeen, went into the fire insurance business and so continued for nearly ten years, writing at night. Tried acting and art before he settled upon literature. First got editorial work in *Black and White;* later, on the *Idler*.

His work is limited in setting to Cornwall and Devonshire, and his most successful work has Dartmoor for a background. Representative books are:

Children of the Mist. 1898. (Devonshire.)
The Human Boy. 1899.
My Devon Year. 1903.
The Secret Woman. 1905. (Devonshire.) (Dramatized. 1912.)
Old Delabole. 1915. (Cornwall.)

STUDIES AND REVIEWS

Cooper. Bookm. (Lond.) 28 ('05): 7 (illustrated); 49 ('16): 115.
No. Am. 190 ('09): 15. (Howells.)

Marmaduke (William) Pickthall—novelist.

Born in 1875. Educated at Harrow and on the Continent. Lived for years among the natives of the Near East, especially in Syria and Egypt, for a year among the Druses of Mount Lebanon. His material is drawn largely from Oriental sources, and is strongly influenced by his knowledge of Arabic and his interest in Eastern modes of thought. Representative books are:

Said the Fisherman. 1903.
The House of War. 1916.
Oriental Encounters. 1918.
Sir Limpidus. 1919.

STUDIES AND REVIEWS

Bookm. (Lond.) 31 ('06): 37 (portrait); 35 ('08): 108; 49 ('16): 170; 50 ('16): 56; 55 ('18): 71.
New Age, 26 ('20): 162.

Sir Arthur (Wing) Pinero—dramatist.

Born in London, 1855, of Portuguese extraction. Actor from 1874 to 1881. Shared with Henry Arthur Jones popular favor as dramatist between 1890 and 1910. Among his best known plays are:

The Second Mrs. Tanqueray. 1893.
The Gay Lord Quex. 1899.
Iris. 1901.
Letty. 1903.
Mid-Channel. 1909.

STUDIES AND REVIEWS

Bookm. 31, ('10). 68; 32 ('11): 464; 36 ('12): 272
Fortn. 99 ('13): 1136. = Liv. Age, 278 ('13): 265.
Forum, 47 ('12): 494.
Lit. Digest, 44 ('12): 534.

Joseph Mary Plunkett—poet, editor.

Born in 1887, eldest son of Count Plunkett. Educated at Stonyhurst College. Editor of the *Irish Review*, to which MacDonagh and Pearse contributed. Executed in 1916 for his part in the Irish Rebellion.

Poems. 1916.
Poems of the Irish Revolutionary Brotherhood. 1916.

STUDIES AND REVIEWS

Plunkett, Geraldine. Foreword to Poems
Irish Mo. 44 ('16): 766; 46 ('18): 501.

James Prior—novelist.

Born in 1851, the son of a Nottingham tradesman, who was, however, born and bred in the country. Prior is working out his art alone, basing it upon his knowledge of the Nottingham countryside, and working under the influence of the English classics (especially Borrow, Dickens, Marlowe, and Shakespeare). His books have won great praise from the critics, but have never succeeded with the public. He is worth

James Prior—*Continued*

studying, however, for his truthful and highly individual impressions of a life that he knows thoroughly well. His reputation may outlive those of many successful writers. As writing is with him an avocation and he works with great care and thoroughness his output is small:

Don Pedro the Cruel. 1882. (Play.)
Ripple and Flood. 1897. (Novel.)
Forest Folk. 1901. (Novel.)
Hyssop. 1904. (Novel.)
A Walking Gentleman. 1907. (Novel.)
Fortuna Chance. 1910. (Historical novel; published in Liv. Age, 272 ('12): 660ff.

STUDIES AND REVIEWS

Ath. 1904, 2: 139.

Bookm. (Lond.) 53 ('17): 51. (Portrait.)

Richard Pryce—novelist.

Born at Boulogne, 1864, of English parents (Army people). Spent much of his childhood abroad. Educated at Leamington. Representative work is:

Christopher. 1911.
David Penstephen. 1913.

STUDIES AND REVIEWS

Bookm. 37 ('13): 520.

Bookm. (Lond.) 41 ('12): 313; 55 ('19): 176.

Edwin (William) Pugh—novelist, critic.

Born 1874, in London, but of Welsh stock. Began to earn his living at thirteen. Worked in an iron factory until his health broke down; then got a place as city clerk. Studied and read at night. Owed his beginning in literature to Sarah Grand. Critic on the staff of the *London Bookman*. His books deal with the lives of the London poor. Representative are:

Tony Drum. 1898.
The Cockney at Home. 1914.

Edwin Pugh – *Continued*

STUDIES AND REVIEWS

Bookm. 50 ('20): 164.
Bookm. (Lond.) 12 ('97): 6; 16 ('98): 53; 43 ('12): 3; 59 (portrait); 45 ('14): 326 (portrait); 46 ('14): 183; 50 ('16) 50.

Sir Arthur (Thomas) Quiller-Couch.

Born in 1863, in Cornwall, which he introduced into modern fiction. Educated at Oxford; and lectured there on the classics, 1886–87. On the *Speaker* until 1899. In 1891 left London and has since lived at Fowey, Cornwall. Since his appointment to the chair of poetry at Cambridge in 1912 he has devoted himself to criticism. Representative books are:

Troy Town. 1888.
The Ship of Stars. 1899.
From a Cornish Window. 1906.
The Vigil of Venus, and Other Poems. 1912.
On the Art of Writing. 1916.
On the Art of Reading. 1920.

STUDIES AND REVIEWS

Bellman, 23 ('17): 546
Bookm. (Lond.) 2 ('92): 1, 13 (portrait); 58 ('20): 202.
Ind. 95 ('18). 30. (Portrait.)

Amber Reeves (Mrs. Blanco White)—novelist.

Daughter of a New Zealand cabinet minister. Educated at Newnham College, Cambridge. Her novels are:

The Reward of Virtue. 1911.
A Lady and her Husband. 1914.
Helen in Love. 1916.

STUDIES AND REVIEWS

George.
Bookm. (Lond.) 42 ('12): Supp. 38; 51 ('16): 71. (Portrait.)

Forrest Reid—novelist, critic.

Born in Belfast, 1876. Educated there and at Cambridge. Representative books are:

W. B. Yeats; a Critical Study. 1915.
The Spring Song. 1917. (Novel.)
Pirates of the Spring. 1920. (Novel.)

Studies and Reviews

Ath. 1920, 1: 338.
Bookm. (Lond.) 58 ('20): 65. (Portrait.)
Bost. Trans., Ap. 7, 1920: 4.
Everyman, 15 ('20): 540.
Nation, 110 ('20): 304.
N. Y. Times, 25 ('20): 148.
Review, 2 ('20): 310.
Springfield Rep. Mar. 21, 1920.

Stephen Reynolds—journalist, novelist.

Educated at Manchester University. Left the École des Mines, Paris, to become sub-editor of an Anglo-French Review, 1902. Member of several fishery committees. Advisor on Inshore Fisheries and Development Committee from 1913. Died in 1919. Known especially for his expression of the views of the working man.

Bibliography

Poor Man's House. 1908.
Holy Mountain. 1909. (Novel)
Seems So. 1911. (A working-class view of politics, in collaboration with Bob and Tom Woolley.)
How 'Twas. 1912.
The Lower Deck, the Navy and the Nation. 1912.

Studies and Reviews

Bookm. (Lond.) 35 ('08): 149; 37 ('09): 49; 41 ('12): 209 (portrait); 42 ('12): 204.
Lond. Times, Feb. 21, 1919: 97
Spec. 109 ('12): 95; 122 ('19): 358.

Ernest Rhys—critic, man of letters.

Born, 1859, in London, but of Welsh stock. Has published editions and studies in English literature and written books

Ernest Rhys—*Continued*
about the Welsh and Wales, besides novels, poems, and plays. Edited *Everyman's Library*, 1906–16. His best known original work is his poetry. Representative books are:

Welsh Ballads. 1898.
The Leaf Burners. 1918.

STUDIES AND REVIEWS

Bookm. (Lond.) 14 ('98): 14 (portrait); 55 ('19): 167.

Dorothy M. Richardson—novelist.

SUGGESTIONS FOR READING

1. After a few pages of the first book, stop and ask yourself: What is she trying to do? Also: How does she try to do it?

2. Make two lists with a view to determining: (a) The kind of events she tells; (b) the kind of events she omits.

3. Keep another list of page references to things that you have observed or thought, which you do not remember to have read in any other book. Draw conclusions from these.

4. Note striking cases of violence done to the English language.

5. Note inexcusable instances of lack of connection—taking it for granted that the reader will supply the gaps.

6. How far does Miss Richardson describe by enumeration? and how far by suggestion? What use does she make of sense appeal?

7. Phrase to yourself as definitely as possible your impressions of Miriam and then try to trace each to its sources in the book.

8. Does your imagination construct living people out of the other characters, or do they remain mere bundles of Miriam's impressions?

9. What, if anything, do you think Miss Richardson is likely to do to English literature?

10. Try to prove to your own satisfaction how much of her

Dorothy M. Richardson—*Continued*

work is autobiographical. What qualities could not exist in Miriam unless Miss Richardson herself were the same kind of person?

11. Compare her as to method with Joyce (q. v.), with Wyndham Lewis (q. v.); and with May Sinclair (q. v.) in *Mary Olivier*.

Bibliography

* Pointed Roofs. 1916.
Backwater. 1916.
Honeycomb. 1917.
The Tunnel. 1919.
Interim. 1919.
Deadlock. 1920.
(American ed., all the works have also the general title *Pilgrimage*.)

Studies and Reviews

Johnson, R. Brimley.
* Mais.

Ath. 1919, 1: 140; 1920, 1: 18.
Bookm. (Lond.) 55 ('19): 206.
Bost. Trans. July 24, 1918; 6.
Cur. Op. 66 ('19). 387.
Dial, 62 ('17): 483; 64 ('18): 451; 67 ('19): 442.
Egoist, 5 ('18): 57. (May Sinclair.)
Everyman, 15 ('19): 303.
Lond. Times, July 27, 1916; 358; Oct. 19, 1917; 506; Feb. 14, 1919; 81; Dec. 19, 1919, 766.
Nation, 106 ('18): 656; 109 ('19). 720.
New Repub. 20 ('19): supp. 14; 26 ('21): 267. (Littell.)
N. Y. Times, 21 ('16): 577, 25 ('20): 320.
Sat. Rev. 122 ('16): 138; 124 ('17): 422; 127 ('19): 285.
Spec. 122 ('19): 330.

William Pett Ridge—novelist.

Born near Canterbury and lived in the country until 1880. Then held a civil service position in London, and was nearly thirty before he began journalism. Used his observations of the life of the poor in London for the content of his books. Representative books are:

Mord Em'ly. 1898.
Nearly Five Million. 1907.

William Pett Ridge—*Continued*

STUDIES AND REVIEWS

Ath. 1920, 2: 728.
Bookm. (Lond.) 9 ('96): 148; 15 ('98): 55; 48 ('15): 175. (Portrait).
No. Amer. 191 ('10): 64. (Howells.)

(S.) **Lennox Robinson**—dramatist, novelist.

One of the Cork dramatists in the new Irish drama; manager of the Abbey Theatre, Dublin.

BIBLIOGRAPHY

The Clancy Name. 1909. (Play.)
The Crossroads. 1909. "
*Harvest 1910. "
The Patriots. 1912. "
A Young Man from the South. 1917. (Novel.)
The Lost Leader. (Played 1919; about Parnell.)
The White-headed Boy. 1920. (Comedy.)
Eight Short Stories. 1920.

STUDIES AND REVIEWS

Boyd (Contemp; Ireland's Lit. Ren.)
Weygandt.
Bookm. (Lond.) 52 ('17). 188, 55 ('19). 196.
New Statesman, 15 ('20). 138, 655.

George William Russell ("**A. E.**")—poet, man of letters.

Born in North Ireland, in 1867; but has spent most of his life in Dublin. Began as an art student. Worked for a time as a cashier. Met Yeats at the art school and by him was introduced to Sir Horace Plunkett who employed him to help organize rural coöperative societies and banks. He continued to paint and to write poetry, and his house became also one of the chief literary centres in Dublin. He joined Hyde, Yeats, and Lady Gregory in fostering the Irish Renaissance, and became a strong influence on the younger writers.

His own work shows influence not only from the early lore and superstitions of Ireland but also from the Indian mystics.

George William Russell—*Continued*

It is best understood when studied in connection with his paintings. Representative books are:

Collected Poems. 1913.
Imaginations and Reveries. 1915. (Criticism.)

STUDIES AND REVIEWS

Boyd (Apprec., Ireland's Lit. Ren).
Figgis, Darrell, Æ, 1915 [cf. Spec. 115 ('15): 921].
Moore, Hail and Farewell (Ave, especially chs. 1–6).
Tynan.
Weygandt.

Bookm. (Lond.) 49 ('16): 158. (Binyon.)
Columbia Univ. Quar. 18 ('16): 332.
Dial, 66 ('19): 31.
Irish Book Lover, 4 ('12): 20; 5 ('13): 109; 7 ('15): 36. (Portrait.)
New Repub. 15 ('18): 172. (Colum.)
No. Am. 202 ('15): 251.
Sewanee Rev. 15 ('07): 148. (Weygandt.)

"Saki." *See Hector Hugh Munro.*

Siegfried (Loraine) Sassoon—poet.

Born in 1886; educated at Marlborough College and Cambridge. Served in France and in Palestine, winning the Military Cross for courage. For Suggestions for Reading, see *Robert Graves.*

BIBLIOGRAPHY

The Old Huntsman. 1917.
Counterattack. 1918.
The War Poems of Siegfred Sassoon. 1919.
Picture-Show. 1920.
Also in: The Owl. 1, 2.
Georgian Poetry. 1916–17.

STUDIES AND REVIEWS

Mais.

Bookm. (Lond.) 55 ('18): frontispiece, Christmas Supp. (Portrait.)
Bost. Trans., Apr. 24 ('20): 11.
Everyman, 15 ('20): 341.
Nation, 110 ('20): 855a.
New Repub. 22 ('20): 37.
N. Y. Call, June 20 ('20): 10.
N. Y. Times, 25 ('20): 194, 235.
Review, 2 ('20): 520.

Dixon Scott—essayist, critic.

At the beginning of a promising literary career, he went into the War and died at Gallipoli, 1915. Had been critic for the *Manchester Guardian*.

SUGGESTIONS FOR READING

Comparison of his essays with those of contemporaries who have written on the same subjects will give an impression of the freshness and vigor with which he attacked each literary problem.

BIBLIOGRAPHY

Men of Letters. 1916. (Introduction by Max Beerbohm.)

STUDIES AND REVIEWS

Waugh. 51 ('17): 152; 53 ('17): 94. (Portraits.)

Bookm. (Lond.) 49 ('15): 85;

Anne Douglas Sedgwick (Mrs. Basil de Sélincourt)—novelist.

Born in the United States in 1873 and lived in and near New York until she was nine years old. Since then has lived in London and Paris where she studied painting. Among her popular books are:

Tante. 1912.
The Third Window. 1920.

STUDIES AND REVIEWS

Ath. 1911, 2: 553.
Atlan. 109 ('12): 682.
Bookm. 34 ('12): 655.
Dial, 52 ('12): 323.
Ind. 72 ('12): 678.
London Times, May 13, 1920: 301.
Nation, 94 ('12): 262.
N. Y. Times, 25 ('20): 292.
New Statesman, 15 ('20). 137. (West.)

George Bernard Shaw—dramatist, essayist.

Born 1856, in Dublin, of a family of English origin. Education irregular; inherited great love of music. Made his first

George Bernard Shaw—*Continued*

appearance in print in a signed letter to *Public Opinion*, in which he declared himself an atheist as a result of having heard Moody and Sankey in Dublin. Began his career in business, working for the Edison Telephone Company. Between 1879 and 1883 wrote all his novels. In 1885 through William Archer got work on the reviewing staff of the *Pall Mall Gazette;* then became art critic on the *World*. Early influences were Shelley, Ibsen, Nietzsche, Karl Marx, Henry George, and Wagner; and later, Samuel Butler and Lamarck. In 1884, became a member of the Fabian Society, in which he was associated with Sidney Webb, and for a time, later, with H. G. Wells. Musical critic on the *Star*, 1888–90, and dramatic critic on the *Saturday Review*, 1895–98. Went into practical politics by becoming borough councillor for St. Pancras district, London, 1897–1902. His first play, *Widower's Houses*, was finished in 1892. Since then his time has been increasingly given to the drama as a means of popularizing his ideas.

SUGGESTIONS FOR READING

1. The drama with him is never an end in itself, but merely a means of expressing ideas related and unrelated to the subject in hand. It is therefore to be criticized as a report of an argument or a series of arguments, and not by the usual laws of the drama, all of which it deliberately breaks.

2. As his plays are meant to be read quite as much as to be seen, the stage directions are as important as the speeches, and the preface may be more important and longer than the play.

3. As his main purpose is to stimulate thought in his reader or audience, both his paradoxes and his humor are devoted to that end. "My way of joking is to tell the truth; it is the funniest joke in the world."

4. As you read each play, note the range of Shaw's destructive criticisms of ideas and institutions; also his constructive suggestions.

BIBLIOGRAPHY

The Irrational Knot.
Love Among the Artists.
Cashel Byron's Profession.
An Unsocial Socialist. } 1880–83. (Novels.)

The Quintessence of Ibsenism. 1891.
The Sanity of Art. 1895.
The Perfect Wagnerite. 1898.
* Plays, Pleasant and Unpleasant. 1898.
Fabianism and the Empire. 1900.
Three Plays for Puritans. 1900.
The Admirable Bashville. 1901.
* Man and Superman. 1903.
John Bull's Other Island. 1904.
How he Lied to her Husband. 1904. } (Plays.)

Fabianism and the Fiscal Question. 1904.
Common Sense of Municipal Trading. 1904.
Major Barbara. 1905. (Play.)
The Doctor's Dilemma. 1906. (Play.)
Dramatic Opinions and Essays. 1907.
Getting Married. 1908.
The Showing-up of Blanco Posnet. 1909.
Press Cuttings. 1909.
The Dark Lady of The Sonnets. 1910.
Misalliance. 1910. } (Plays.)

Socialism and Superior Brains. 1910.
A Preface to "Three Plays" by Brieux. 1911.
Fanny's First Play. 1911.
* Androcles and the Lion. 1912.
Pygmalion. 1912.
Overruled. 1912.
Great Catherine. 1913.
The Music Cure. 1914. } (Plays.)

Common Sense about the War. 1914.
O'Flaherty V. C. 1915.
The Inca of Perusalem. 1915.
Augustus Does His Bit. 1916.
Heartbreak House. 1917.
Annajanska. 1917. } (Plays.)

How to Settle the Irish Question. 1917.
Peace Conference Hints. 1919.
Back to Methusaleh. 1920. (Cycle of five plays.)

George Bernard Shaw—*Continued*

Studies and Reviews

Boyd.
Burton, Richard: George Bernard Shaw, 1916.
Chesterton, Gilbert: George Bernard Shaw, 1909.
Deacon, Renée M.: Bernard Shaw as Artist and Philosopher, 1910.
Duffin, H. C.: The Quintessence of Bernard Shaw, 1920.
Dukes.
Freeman.
Harris, Contemporary Portraits. Second Series. 1920.
Howe, P. P.: Bernard Shaw, 1915.
Huneker, James: Iconoclasts, 1910.
Jackson, Holbrook: George Bernard Shaw, 1907.
McCabe, Joseph: George Bernard Shaw, 1914.
Mencken, H. L.· George Bernard Shaw, his Plays, 1905 (out of print).
Palmer, John: George Bernard Shaw, 1915.
Slosson, E. E.: Six Major Prophets, 1917.

Acad. 60 ('01): 127.
Arena, 32 ('04): 489; 41 ('09): 33.
Atlan. 99 ('07): 553; 103 ('09): 227.
Ath. 1915, 1: 524.
Blackw. 167 ('00): 832.
Bookm. 34 ('11–12): 418.
Bookm. (Lond.) 28 ('05): 116; 44 ('13): 239; 45 ('13). 36. (Illustrated.)
Contemp. 98 ('10): 680.
Crit. 37 ('00): 114; 47 ('05): 415; 51 ('11): 202.
Cur. Lit. 29 ('00): 145; 39 ('05): 551; 45 ('08): 83, 47 ('09): 528.
Dial, 47 ('09): 208; 48 ('10): 229, 59 ('15): 210.
Drama, No. 7 ('12): 78; No. 21 ('16): 133.
Edin. Rev. 201 ('05): 498.
Egoist, 3 ('16): 121.
Eng. Rev. 18 ('14)· 136.
Everyman, 15 ('19)· 15.
Fortn. 85 ('06): 516; 87 ('07): 1057; 100 ('13): 132; 103 ('15): 443.
Forum, 46 ('11): 601; 50 ('13): 205.
Internat. Jour. Ethics, 18 ('08): 446.
Liv. Age, 250 ('06). 437; 281 ('14): 88.
Lit. Digest, 50 ('15), 610.
Nation, 100 ('15'. 150, 364, 424.
New Repub. 1 ('14): 25; 2 ('15): 264.
New Statesman 8 ('17): 568; 13 ('19): 281.
N. Y. Times, 24 ('19): 716.
19th Cent. 62 ('07): 852.
No. Am. 185 ('07): 293.
Open Court, 31 ('17): 634.
Sewanee Rev. 16 ('08): 168.
Spec. 111 ('13): 814.

Dora Sigerson Shorter—poet.

Irish poet. Wife of the editor and critic, Clement Shorter. Distress over the suffering of the War hastened her death, which occurred in 1918.

Dora Sigerson Shorter—*Continued*

SUGGESTIONS FOR READING

1. How could you tell that Mrs. Shorter was an Irishwoman?

2. What is the outstanding quality in all her poems? What other qualities are prominent?

3. Is her work more valuable for its thought or for its direct appeal to the emotions? How is this appeal made?

BIBLIOGRAPHY

Collected Poems. 1907.
New Poems. 1912.
Madge Lindsay and other poems. 1913.
Love of Ireland: poems and ballads. 1916.
The Sad Years. 1918.
A Legend of Glendalough and other ballads. 1919.
Sixteen Dead Men and other Poems of Easter week. 1919.

STUDIES AND REVIEWS

Mais. Bookm. (Lond.) 51 ('17): 190; 53 ('18): 154; 55 ('18): 23.
Irish Mo. 48 ('20): 100.

Ethel Sidgwick—novelist.

Niece of the late Archbishop of Canterbury and cousin of A. C., E. F., and Hugh Benson.

SUGGESTIONS FOR READING

1. In reading, remember Meredith and Henry James. How far is Miss Sidgwick derivative from them?

2. If you could have but one adjective to describe her work, which word should you choose? Consider the following: sophisticated, subtle, delicate, snobbish, well-bred, evasive, distinctive, literary.

BIBLIOGRAPHY

Le Gentleman: an Idyll of the Quarter. 1911.
Herself. 1912.
Promise. 1912.
Succession. 1913.

Ethel Sidgwick—*Continued*

Plays for Children. 1913. (The Rose and the Ring, The Goody-Witch, The Goose Girl, Boots and the North Wind)
Duke Jones. 1914.
A Lady of Leisure. 1914
The Accolade. 1915.
Hatchways. 1915
Jamesie. 1918.
Madam. 1920.

STUDIES AND REVIEWS

Johnson, R. Brimley
Bookm. (Lond.) 46 ('14). 63 (portrait); 57 ('19): 99.
Book News Mo 36 ('17). 3, 5.
Cur. Op. 60 ('16). 118.
Lond. Times, Mar. 15, 1918: 128.
Nation, 101 ('15): 497; 107 ('18); 256.
New Repub. 5 ('15): 179; 16 ('18): 112.
N. Y. Times, 20 ('15): 458.
Sat. Rev. 118 ('14). 491.

May Sinclair—novelist.

Born in Cheshire, educated at Cheltenham College. Began with verses and philosophical criticism. First short story, 1895.

SUGGESTIONS FOR READING

1. Is her point of view that of the woman, the man, or of both? If she succeeds in getting more than one point of view, how does she do it?

2. What is the range and depth of her experience of life?

3. Does she have the unwarped point of view of the greatest novelists, or is there always an element of personal emotion behind her representations of life?

4. What are Miss Sinclair's most conspicuous merits? her defects?

5. Where do you place her among women novelists to-day? among novelists in general?

BIBLIOGRAPHY

Nakiketas and other Poems.
Essays in Verse. 1892.
Audrey Craven. 1897.
Mr. and Mrs. Nevil Tyson. 1898.

May Sinclair—*Continued*

Two Sides of a Question. 1901.
* The Divine Fire. 1904.
Superseded 1906.
The Helpmate. 1907.
The Judgment of Eve. 1908.
Kitty Tailleur. 1908. (Amer. ed., Immortal moment.)
The Creators. 1910.
The Flaw in the Crystal. 1912.
The Three Brontes. 1912.
Feminism. 1912.
The Return of the Prodigal and other Stories. 1914.
The Combined Maze. 1913.
* The Three Sisters. 1914.
A Journal of Impressions in Belgium. 1915.
Tasker Jevons. 1916. (American ed., The Belfry.)
A Defence of Idealism. 1917.
The Tree of Heaven. 1917.
* Mary Olivier: A Life. 1919.
The Romantic. 1920.

STUDIES AND REVIEWS

Cooper.
Johnson.

Ath. 1920, 2: 552.
Bookm. 52 ('20): 246 = Bookm. (Lond.) 59 ('20): 7. (Illustrated.)
Bookm. (Lond.) 44 ('13): 2. (Portrait.)
Bost. Trans., Oct. 31, 1914: 8.
Dial, 67 ('19): 441.
Egoist, 5 ('18): 109. (Bosschère.)
Nation, 109 ('19): 379.
New Repub. 20 ('19): 180; 26 ('21): 272.
N. Y. Times, 24 ('19): 445.
No. Amer. 207 ('18): 284.

Edith, Osbert, and Sacheverell Sitwell—poets.

The daughter and sons of Sir George Sitwell. They are making themselves a centre for a Cubist type of new verse, the organ of which is the anthology *Wheels*, edited by Edith Sitwell, to which various other experiments in verse contribute.

Edith Sitwell, who has devoted herself to literature since 1914, has published several books:

The Mother and Other Poems. 1915.
Clowns' Houses. 1918.
The Wooden Pegasus. 1920.

Edith, Osbert, and Sacheverell Sitwell—*Continued*

Osbert Sitwell, born in 1892, educated at Eton, served in France, 1914–17, has published only one:

Argonaut and Juggernaut. 1920.

Edith and Osbert Sitwell together have published:

20th Century Harlequinade.

Sacheverell Sitwell has published:

The People's Palace.

SUGGESTIONS FOR READING

1. Digest the reviews quoted at the end of *Wheels* (after the first volume), and read the poems in their light. Decide with which (if any) of the reviews you agree and accumulate evidence to establish the position you take.

2. An interesting experiment in discrimination can be carried out by determining the characteristics shared by all these poets through their common origin and common theory, and those due to their individual gifts.

3. Make a separate study of content and form in their verse. Make a digest of the thought of each; and then a study of the imagery and vocabulary. What elements lead to the application of the term originality to this work?

4. How are these writers inspired by the ideals of the Cubist painters? How far do they succeed in what they attempt to do? Is it worth while to attempt to do these new things? Do you think that this work will have much effect upon contemporary verse?

STUDIES AND REVIEWS

Ath. 1920, 1: 46.
Bookm. (Lond.) 55 ('19): 193 (portrait); 56 ('19): 20; 57 ('19): 102.
Eng. Rev. 31 ('20): 477.
Everyman, 15 ('19): 264; ('20): 342.
Freeman, 2 ('20): 189.
Lit. Digest, 69 ('21): 30.
Lond. Times, Dec. 30, 1920: 889.
New Age, 27 ('20): 154.

John Collis Snaith—novelist.

Born 1876. Representative books are:

Broke of Covenden. 1904.
Araminta. 1909.
Mrs. Fitz. 1910.
The Sailor. 1916. (Supposed to have been suggested by Masefield's career.)
The Coming. 1917.

STUDIES AND REVIEWS

Bookm. 44 ('16): 182.
Book News Mo. 35 ('17): 194.
Bost., Trans. Apr. 9, 1919: 6.
Dial, 61 ('16): 195.
Lond. Times, June 8, 1916: 270.
Nation, 103 ('16): 351.
N. Y. Times, 21 ('16): 313, 316, 504, 24 ('19): 157.
Outlook, 114 ('16): 615.
Spec. 123 ('19): 153.

Edith Œnone Somerville and "Martin Ross" (Violet Martin)—novelists.

Miss Somerville, born in 1861 and Miss Martin, born in 1865 and died in 1915, Irishwomen and cousins, until Miss Martin's death worked entirely in collaboration. Their books reflect their interest in hunting. Miss Martin was an invalid. Miss Somerville is an artist and was M. F. H. (Master of Fox Hounds) from 1903 to 1908.

It is believed that Miss Somerville was chiefly responsible for the rollicking humor of the stories and Miss Martin for their poetic qualities. Representative work is:

The Real Charlotte. 1894. (Novel
Some Experiences of an Irish R. M. 1899. (Rollicking short stories of hunting.)
Mount Music. 1920.
Strayaways. 1920. (Sketches, giving some account of the collaboration.)

STUDIES AND REVIEWS

Bookm. (Lond.) 50 ('16): 65. (Portraits.)
Irish Book Lover, 7 ('15): 127.
Quar. 219 ('13): 26.

Charles Hamilton Sorley—poet.

Born in 1895 in Aberdeen, of Scotch parentage. His father

Charles Hamilton Sorley—*Continued*

was then professor in Aberdeen University, but in 1900 became professor in Cambridge. Educated at Marlborough College, 1908–1913, and then obtained a scholarship at Oxford. Spent six months in Germany at Mecklenburg, in Schwerin, and later at the University of Jena. Captured while on a walking tour along the Moselle, but was released. Immediately returned to England and applied for a commission. Was sent to France, May, 1915, and was killed in the trenches, October 13, 1915, in Flanders.

SUGGESTIONS FOR READING

1. Begin with the letters, or the extracts from them at the end of *Marlborough and Other Poems* in order to understand how perfectly Sorley's poems reflect, as far as they go, his experiences and to what extent they express his characteristic attitude toward life. The letters show also what literary influences worked upon him, and his attitude toward Germany.

2. Observe the grouping of the poems and the titles of the groups, and draw conclusions as to his range of interests.

3. What aspects of Nature made strongest appeal to Sorley? If you can, read what Richard Jefferies and W. H. Hudson write about the downs, and compare their attitude with Sorley's. See also Robert Graves's poem called "Sorley's Weather."

4. What particular merits do you find in Sorley's work? Do you think he could have continued to be a poet, had he lived? What elements of greatness do you find in his mind and character?

See also *Robert Graves*.

BIBLIOGRAPHY

Marlborough and Other Poems.
The Letters of Charles Sorley.

STUDIES AND REVIEWS

Bookm. (Lond.) 53 ('17): 88. (Portrait) Eng. Rev. 27 ('18): 259.

John Collings Squire ("**Solomon Eagle**")—critic, poet, parodist.

Born at Plymouth, Devonshire, 1884. Educated at Blundell's school (cf. *Lorna Doone*) and Cambridge. Began as a parodist. Wrote criticisms for the *New Statesman* (signed "Solomon Eagle") and later edited this periodical before founding the *London Mercury* (November, 1919), which he now edits.

SUGGESTIONS FOR READING

1. Either read the criticisms and parodies first and make note of your ideas as to the kind of poems he would write; or begin with the poems and note from them his probable tastes and qualities as critic.

2. What is to be said of his subject-matter? Does he or does he not hold close to his experience?

3. What is to be said of his metres? Does the fact that he is an extremely skilful parodist have any bearing on your theory?

4. What do you discover that is strikingly beautiful or appealing in his verse?

5. Do you prophecy that he will swing over entirely to poetry or to criticism eventually? Why? or why not?

6. In reading his criticisms, ask yourself what his aim is and whether he achieves it. Then ask whether this is a proper and sufficient aim for a critic.

7. Does his humor appeal to you? Analyze your state of mind about it.

BIBLIOGRAPHY

Poems and Baudelaire Flowers. 1909.
William the Silent. 1912.
Imaginary Speeches. 1912.
Steps to Parnassus. 1913.
The Three Hills and Other Poems. 1913.
Twelve Poems. 1916.
The Survival of the Fittest and Other Poems. 1916.
The Lily of Malud and Other Poems. 1917.
Tricks of the Trade. 1917.
Poems. First Series. 1918.

John Collings Squire—*Continued*

Books in General. 1918.
The Gold Tree and Other Studies. 1918.
The Birds and Other Poems. 1919.
Books in General: second series. 1920.
The Moon: A Poem. 1920.
The Collected Poems of James Elroy Flecker, Edited with an Introduction. 1916.
Also in: Cambridge Poets.
Georgian Poetry. 1916–17.

STUDIES AND REVIEWS

Waugh.

Ath. 1920, 2: 169.
Bookm. (Lond.) 52 ('17): 178; 55 ('18): 47 (portrait); 58 ('20): 194. (Portrait.)
Chapbook, 2 ('20), no. 8, p. 7.
Dial, 70 ('21): 476.
Freeman, 2 ('20): 284.
Lond. Times, June, 29, 1917: 311; Dec. 28, 1917: 646; Aug. 1, 1919: 409.
Nation, 120 ('21): 438.
Spec. 118 ('17): 138.

James Starkey ("**Seumas O'Sullivan**")—poet.

Born in Dublin in 1879. His poems first appeared in *New Songs*, edited by A. E. Representative books are:

The Twilight People. 1905.
The Earth Lover. 1909.
Poems. 1912.
Mud and Purple. 1918.
The Rosses and Other Poems. 1918.

STUDIES AND REVIEWS

Boyd. (Ireland's Lit. Ren.)
Phelps. (English Poetry.)
Russell.
Weygandt.

Bibelot, 16 ('10): 382. Preface by A. E.
Bookm. (Lond.) 53 ('18): 158.

Flora Annie Steel—novelist.

Born at Harrow, in 1847. Married a man in the Bengal Civil Service, 1867, and lived in India until 1889. Was much interested in native schools and education. Is known princi-

Flora Annie Steel—*Continued*
pally for her understanding of native Indian life. Representative books are:

The Potter's Thumb. 1894.
On the Face of the Waters. 1896.

STUDIES AND REVIEWS

Bookm. (Lond.) 3 ('93): 178; 18 ('00): 124 (portrait); 53 ('17): 53. (Portrait.)

James Stephens—poet, novelist.

Born in Ireland, 1882. Discovered by A. E. (G. W. Russell, q. v.) working as a typist in a lawyer's office in Dublin, and supporting a wife and child on twenty-six shillings a week.

SUGGESTIONS FOR READING

1. Begin with *The Crock of Gold*, and note everything that strikes you as interesting or peculiar, in content and in style.

2. What qualities does Stephens show, good and bad, as story-teller?

3. Then read some of his poems, and observe whether or not they show the qualities found in *The Crock of Gold*.

4. If you were told that Stephens had more of the quality of "Irish Magic" than any other Irishman writing to day, on what qualities should you think that statement was based?

5. What are Stephens's limitations? Are they likely to prevent him from becoming a very great writer?

BIBLIOGRAPHY

Insurrections. 1909.
• The Crock of Gold. 1911. (Story.)
The Charwoman's Daughter. 1912. (Novel.)
The Hill of Vision. 1912.
Here are Ladies. (Stories.)
• Songs from the Clay. 1914.
The Demi-gods. 1914.

James Stephens—*Continued*

The Adventures of Seumas Beg. 1915.
The Rocky Road to Dublin. 1915.
Green Branches. 1916.
Reincarnations. 1917.
Irish Fairy Tales. 1920.
Also in: Georgian Poetry. 1911–12; 1913–15

STUDIES AND REVIEWS

Boyd. (Ireland's Lit. Ren.)
Braithwaite.
Moore, Hail and Farewell (especially Vale, 251ff.)
Phelps. (English Poetry.)
Russell.
Sturgeon.

Bookm. 39 ('14): 493; 41 ('15): 20.
Bookm. (Lond.) 42 ('12): 52, 48 ('15): 5. (Portraits.)
Book News Mo. 36 ('17): 80.
Columbia U. Q. 18 ('16): 332.
Forum, 50 ('13): 560.
Irish Book Lover, 15 ('13). 123. (Portrait.)
Liv. Age, 265 ('10): 487 = 19th Cent. 67 ('10): 68.
New Repub. 2 ('15): Apr. 17, p. 4.
19th Cent. 67 ('10): 68. (Stephen Gwynne.)

G. B. Stern (Mrs. Geoffrey Lisle Holdsworth)—novelist.

BIBLIOGRAPHY

Pantomime. 1914.
See-Saw. 1914.
Twos and Threes. 1916.
Grand Chain. 1917.
A Marrying Man. 1918.
Children of No Man's Land. 1919. (Amer. ed., Debatable Ground.)

STUDIES AND REVIEWS

Ath. 1920, 2: 472.
Bookm. (Lond.) 45 ('14): 318; 46 ('14): 3. (Portrait.)
Everyman, 15 ('20): 322.
New Statesman, 16 ('20): 50. (West.)

"George Stevenson"—novelist.

A woman, born in 1875. Her books are:

A Little World Apart. 1916.
Benjy. 1919.

"George Stevenson"—*Continued*

STUDIES AND REVIEWS

Ath. 1919, 2: 1371.
Bost. Trans., May 19, 1920: 4.
Lond. Times, Feb. 1, 1917: 56.
New Statesman, 8 (116). 498.
N. Y. Times, 22 ('17): 126.
Sat. Rev. 129 ('20): 234.

Alfred Sutro—dramatist.

Born in 1863. Educated at City of London School and in Brussels. One of the clever dramatists of the old school. Representative plays are:

The Walls of Jericho. 1904 (Unpublished.)
Five Little Plays. 1912.

STUDIES AND REVIEWS

Nation, 96 ('13): 213.
N Y. Times, 17 ('12): 569.

Frank (Arthur) Swinnerton—novelist, critic.

Born 1884 in London. Began life as an office boy, struggling for years with poverty and illness. His first novel was finished at the age of 18 when he was working for a publishing house. He is self-educated and without inherited cultural background. His first novels (especially *The Chaste Wife* and *On the Staircase*) seem to contain autobiographical matter. He became adviser to Chatto and Windus, and critic on the *Manchester Guardian*.

SUGGESTIONS FOR READING

1. Note the narrow limits of the material that Swinnerton uses. What do you think determines them?

2. What is he trying to do? Why do you think so? How do you support your opinion?

3. Is his work colored or gray? positive or negative? realistic or romantic? Does it deal with types and masses of life, or with individual lives?

4. Read what Wells and Bennett have written about *Nocturne* (cf. Bibliography) and convince yourself whether or

Frank Swinnerton—*Continued*

not they are right. How does Swinnerton's work contrast strongly with that of each of them?

5. Attempt to criticize Swinnerton in terms of qualities that are not found in his work. What conspicuous defects and merits does it lack?

BIBLIOGRAPHY

The Merry Heart. 1909.
The Young Idea. 1910.
The Casement. 1911.
The Happy Family. 1912.
George Gissing: A critical study. 1912.
On the Staircase. 1914.
R. L. Stevenson: A critical study. 1914.
The Chaste Wife. 1916.
* Nocturne. 1917.
Shops and Houses. 1918.
Coquette. 1921.

* The Art of the Novel. [Bookm. 50 ('20): 411.]

STUDIES AND REVIEWS

Bennett, Wells, Overton. Frank Swinnerton. Personal sketches. 1920.
Mais.
Ath. 1918, 2: 416.
Bookm. 47 ('18): 252; 567.
Bookm. (Lond.) 39 ('10): 57 (portrait), 51 ('16): 28, 30; 52 ('17): 184; 53 ('18): 175; 57 ('19): 96, 97, 98.
Dial, 65 ('18): 22.
Lond. Times, June 29, 1917: 310.
Nation, 106 ('18): 627.
New Repub. 16 ('18): 320.
New Statesman, 9 ('17): 330.
N. Y. Times, 23 ('18): 229.

Arthur Symons—critic, poet.

Born in 1865 in Cornwall. Revolt against a religious upbringing drove him to the extreme expression of theories of freedom in artistic expression. Notably artistic in temperament, and developed under the influence of modern French literature, especially the work of the French Symbolist school. Representative books are:

Silhouettes, 1892.
London Nights. 1895.

Arthur Symons—*Continued*

* The Symbolist Movement in Literature. 1899.
Collected Poems. 1901.
Studies in Prose and Verse. 1904.
Spiritual Adventures. 1905. (Short stories.)
Studies in Seven Arts. 1906.
Cities and Sea Coasts and Islands. 1918.

STUDIES AND REVIEWS

Archer.
Jackson. (The Eighteen Nineties.)
Moore, Hail and Farewell (Ave.)
Waugh.

Ath. 1905, 1: 487.
Bookm. 48 ('19): 555; 51 ('20): 239.
Bookm. (Lond.) 31 ('07): 201, 224 (portrait); 55 ('18): 53.
Fortn. 90 ('08). 127.
New Repub. 13 ('17): Supp. 10; 20 ('19): 62.
N. Y. Times, 24 ('19): 461.

Edward Thomas ("**Edward Eastaway**")—poet, critic.

Born in 1878, son of a Positivist writer in the civil service. Educated at St. Paul's School, London, and at Oxford. Early associated with Belloc and Chesterton. Gave his time chiefly to critical work, including several volumes of biography. Later published his poems under the pen name given above.

Served in the War and was killed in action, 1917.

SUGGESTIONS FOR READING

1. Look for an extremely personal experience underlying most of the poems. Observe how it is freshly realized without the interference of literary convention.

2. Consider the question whether or not Thomas's poems were an escape from his critical work or merely the emotional expression of what is intellectually phrased in his criticisms.

3. Observe as you read what a clearly defined personality stands out from the poems. An interesting study of Thomas's character could be based upon them alone.

4. Study the adaptation of the metres to the ideas, and form a judgment as to the author's skill.

Edward Thomas—*Continued*

5. Consider the use and omission of ornament. Do all the lines contribute to the impression or are some added for their own sensuous beauty?

6. Consider the diction. Is it poetic? is it prosaic? is it the language of everyday life? What is it?

7. Note the recurring ideas and construct from them Thomas's philosophy.

Bibliography

The Woodland Life. 1897.
Pocket-Book of Songs.
Poems for the Open Air.
Horæ Solitariæ. 1902.
Oxford 1903
Rose Acre Papers. 1904.
Beautiful Wales. 1905.
The Heart of England. 1906.
The South Country. 1909.
Windsor Castle. 1910.
Rest and Unrest. 1910.
Feminine Influence on the Poets. 1910.
The Hill and the Vale.
Light and Twilight. 1911.
The Isle of Wight. 1911.
Maurice Maeterlinck. 1911.
Celtic Stories. 1911.
Norse Tales. 1912.
The Tenth Muse. 1912. (With Memoir by John Freeman.)
The Icknield Way. 1913.
The Happy-go-Lucky Morgans. 1913.
The Country. 1913.
In Pursuit of Spring. 1914.
Four and Twenty Blackbirds. 1915.
* Poems. 1917.
A Literary Pilgrim in England. 1917.
* Last Poems. 1918.
* Collected Poems. 1920. (With preface by De la Mare.)

For full bibliography to 1920, cf. Lond. Mercury, 2 ('20)· 740.

Edward Thomas—*Continued*

STUDIES AND REVIEWS

Adcock, St. J. For Remembrance. 1918.
Haynes, E. S. P. Personalia. 1918.
Ath. 1920, 2; 405.
Bookm. (Lond.) 31 ('07): 224 (portrait); 52 ('17): 34, 97; 53 ('17): 85, 90, 93; 56 ('19): 22.
Dial, 63 ('17): 631; 64 ('18): 135.
Eng. Rev. 24 ('17): 525; 27 ('18): 102.
Lond. Mercury, 2 ('20): 434.
Lond. Times, Oct. 19, 1917: 502; Jan. 3, 1919: 7; Sept. 23, 1920: 614.
Nation (Lond.) 28 ('20): 200.
New Statesman, 9 ('17): 65; 10 ('17): 133; 15 ('20): 673.
No. Am. 209 ('19): 263. (Untermeyer.)

Edward Temple Thurston—novelist.

Irishman, born in 1879. Representative books are:

The City of Beautiful Nonsense. 1909.
Sheepskins and Grey Russet. 1920.
The Green Bough. 1921.

STUDIES AND REVIEWS

Acad. 87 ('14): 106.
Bookm. (Lond.) 42 ('12): 103. (Portrait.)

H. M. Tomlinson—essayist.

SUGGESTIONS FOR READING

1. Analyze the elements in the material and handling that make Tomlinson's work interesting.

2. Compare his treatment of the sea and the jungle with William Beebe's; with Conrad's (q. v.).

BIBLIOGRAPHY

Sea and Jungle. 1913.
Old Junk. 1918.
London River. 1920.

H. M. Tomlinson—*Continued*

STUDIES AND REVIEWS

Ath. 1919, 1: 205.
Bookm. 51 ('20): 474.
Bookm. (Lond.) 43 ('12): 136. (Portrait.)
Bost. Trans. Mar. 22, 1913; 6; Mar. 3, 1920; 6.
Lond. Times, Apr. 4, 1919; 181, Mar. 3, 1921: 137.
Nation and Ath. 28 ('21): 823.
New Repub. 19 ('19): 332.
N. Y. Times, 18 ('13): 161.
Outlook, 103 ('13): 823.
Sat. Rev. 115 ('13): 85.
Spec. 110 ('13): 619.

Herbert Trench—poet, dramatist.

Born in Ireland, 1865. Educated at Oxford. Has been examiner for the Board of Education. Travelled widely in Europe, Asia, and Africa. Was director of the Haymarket Theatre, London. Retired in 1908. Representative books are:

Poems, with Fables in Prose. 1918.
Napoleon. (Play.) 1919.

STUDIES AND REVIEWS

Bookm. 51 ('20): 94.
Bookm. (Lond.) 33 ('07): 135 (De la Mare); 38 ('10): 3 (portrait); 54 ('18): 85; (portrait); 55 ('19): 180 (portrait); 56 ('19): 201.

"John Trevena." *See Ernest George Henham.*

W. J. Turner—poet.

Born in 1889. Noteworthy for his unusual themes.

BIBLIOGRAPHY

The Hunter. 1916.
The Dark Fire. 1918.
The Dark Wind. 1920.
Also in: Georgian Poetry. 1916–17.
The Owl. Nos. 1 and 2. 1919.

STUDIES AND REVIEWS

Mais. Bookm. 51 ('20): 456.

Katherine Tynan (Mrs. Hinkson)—poet, novelist, critic.

One of the leaders of the Irish Renaissance movement, about which she has written in her *Twenty-Five Years*. Reviews Irish literature for the London *Bookman*. Representative books are:

Irish Love-Songs. 1892.
Paradise Farm. 1912. (Novel.)
Twenty-Five Years: Reminiscences. 1913.
Irish Poems. 1914.
Flower of Youth. 1915. (Poems.)
Middle Years. 1917. (Reminiscences.)
Herb o' Grace. 1918. (Poems.)
Years of the Shadow. 1919 (Reminiscences.)

STUDIES AND REVIEWS

Boyd. (Contemp.)
Weygandt
Ath. 1902, 1: 331; 1920, 2: 587.
Bookm. (Lond.) 6 ('94): 20; 14 ('98): 134; 27 ('05): 178; 38 ('10): 90; 56 ('19): 172. (Portraits.)
Cath. World, 97 ('13): 208
Nation, 94 ('12): 235.
N. Y. Times, 17 ('12). 82.
Outlook, 100 ('12): 699.

Evelyn Underhill (Mrs. Stuart Moore)—poet, novelist.

Born in 1875. Has written authoritative books on mysticism.

BIBLIOGRAPHY

Mysticism. 1911.
The Mystic Way. 1913.
Immanence; a book of verses. 1914.
Mysticism and War. 1915.
Practical Mysticism. 1915.
Theophanies; a book of Verse. 1917.

STUDIES AND REVIEWS

Lond. Times, Oct. 19, 1916: 499.
Nation, 100 ('15): 659.
N. Y. Times, 22 ('17). 241.
Quar. 220 ('14): 220.
R. of Rs.'51 ('15): 505; 55 ('17): 436.
Spec. 114 ('15): 336.

Horace Annesley Vachell—novelist, dramatist.

Born in Essex, 1863. Educated at Harrow and Sandhurst. Entered the army, but resigned and came to America to shoot buffaloes; remained as a rancher in California for seventeen years.

His early work shows the influence of Bret Harte; and all his best work deals with action and open air life. The scenes of his books are, California, Brittany, southern England (Hampshire and Sussex) and London. He has written successful plays as well as novels:

The Hill. 1905. (Novel.)
The Face of Clay. 1906. (Novel.)
Quinney's. 1914. (Play.)
Searchlights. 1915. (Play.)

STUDIES AND REVIEWS

Bookm. 44 ('16): 49.

Bookm. (Lond.) 50 ('16): 67 = Liv. Age, 290 ('16): 476.

Samuel Waddell ("**Rutherford Mayne**")—dramatist.

Ulster dramatist, born in 1878:

The Turn of the Road. 1907.
The Troth. 1909.
The Drone. 1909.

STUDIES AND REVIEWS

Boyd (Contemp.; Lit. Ren.)
Weygandt.

Bookm. (Lond.) 42 ('12): 38. (Portrait.)

Hugh (Seymour) Walpole—novelist.

Born in 1884, in New Zealand. Sent home to England as a child and became familiar with Cornwall, where his father had been a tutor, 1877–82. Educated at King's School, Canterbury, and at Cambridge. His father later became bishop of Edinburgh. Tutor and book reviewer before he began to write novels. Served with the Russian Red Cross in the Carpathians during the War.

Hugh Walpole—*Continued*

SUGGESTIONS FOR READING

1. What facts can you find to suggest Walpole's literary ambitions?

2. What is the scope of his material? the range of his characters? What part does Cornwall play in his work? Do you find any difference in the quality of his Cornish work and that in which different backgrounds are used?

3. Gather evidence to show that Walpole's work is color photography rather than painting of life. What defect does this distinction hint at? Is the distinction unjust?

4. What literary influences do you observe in Walpole's work? What elements of originality?

5. What experiments in plot has he made? Which of them do you find successful?

6. Compare his treatment of Cambridge (*A Prelude to Adventure*) with Mackenzie's treatment of Oxford (*Sinister Street*).

7. Study especially his use of the catalogue for purposes of description. Note what other novelists employ this device and compare their results with Walpole's.

8. Compare his use of symbolism with Conrad's and Galsworthy's.

BIBLIOGRAPHY

The Wooden Horse. 1909.
Maradick at Forty. 1910.
* Mr. Perrin and Mr. Traill. 1911. (American ed., The Gods and Mr. Perrin.)
The Prelude to Adventure. 1912.
Fortitude. 1913.
The Duchess of Wrexe. 1914.
The Golden Scarecrow. 1915.
* The Dark Forest. 1916.
Joseph Conrad. 1916. (Study.)
* The Green Mirror. 1918.
Jeremy. 1919.
The Secret City. 1919. (Sequel to The Dark Forest.)
The Captives: a Novel in Four Parts. 1920.

Hugh Walpole—*Continued*

STUDIES AND REVIEWS

Cunliffe.
George.
Goldring
Hergesheimer, Joseph Hugh Walpole, 1920.
James

Bookm. 49 ('19). 193.
Bookm. (Lond.) 49 ('15): 59; 52 ('17): 136; 56 ('19): 6; 57 ('19): 96. (Portraits.)
Egoist, 6 ('19): 10.
Ind. 83 ('15)· 297.
Liv. Age, 295 ('17): 411.
No. Am. 198 ('13): 80.

Sir William Watson.

Born in Yorkshire in 1858. A poet of the school of Wordsworth and Tennyson, much talked of for laureate at the death of Alfred Austin. Representative volumes are:

Wordsworth's Grave. 1890.
The Hope of the World. 1897.
Collected Poems. 1906. (Two vols.)
The Man Who Saw. 1917.

STUDIES AND REVIEWS

Archer.
Collins.
Figgis.
Gates, E. G. Studies and Appreciations; Three Lyrical Modes. 1900.
Miles.

Acad. 43 ('93). 430; 51 ('97): 44; 52 ('97): 541.
Atlan. 107 ('11): 267.
Bookm. 2 ('95): 182.
Bookm. (Lond) 48 ('15): 7. (Illustrated.)
Contemp. 84 ('00): 904.
Edin. R. 198 ('03): 489.
Fortn. 80 ('03): 761.
Lit. Digest, 44 ('12): 811.
Liv. Age, 239 ('03): 668.
Lond. Times, July 27, 1917: 354.
Quar. 224 ('15): 395.
Sewanee Rev. 8 ('00): 365.
Spec. 118 ('17). 613.
Westm. R. 160 ('03): 569.

Alec Waugh—novelist.

Son of Arthur Waugh, critic and managing director of the publishing firm of Chapman and Hall. Educated at Sherborne College and at Sandhurst. Served in the War. His story of school life, which made an instant success for its arraignment of conditions there, was written when he was

Alec Waugh—*Continued*

seventeen. See Seccombe's introduction to *The Loom of Youth.*

BIBLIOGRAPHY

The Loom of Youth. 1917.
The Prisoners of Mainz. 1919.
Pleasure. 1920. (Short stories.)

STUDIES AND REVIEWS

Bookm. (Lond.) 52 ('17): 132. (Portrait.)
Cath. World, 110 ('19): 111.
Lond. Times, Apr. 28, 1921; 275.
Nation, 109 ('19): 772; 110 ('20): 625.
New Repub. 23 ('20): 94.
N. Y. Eve Post, Apr. 24, 1920: 2.
N. Y. Times, 25 ('20): 220.
Sat. Rev 127 ('19): 328.
Springfield Repub., June 20, 1920: 11a, Sept. 23, 1919: 10.

(Mrs.) Mary Webb (Mary Gladys Meredith)—novelist.

Born in 1883. Her Welsh stories make a good balance for those of Caradoc Evans. Representative books are:

The Golden Arrow. 1916.
Gone to Earth. 1917.
The House in Dormer Forest. 1920.

STUDIES AND REVIEWS

Ath. 1917: 472.
Dial, 63 ('17): 220; 444.
Lond. Times, Sept. 7, 1916; 428, Aug. 30, 1917. 416.
N. Y. Times, 22 ('17): 183; 318.
Spec. 119 ('17): 300.

Sir Frederick Wedmore—short-story writer, novelist.

Born in 1844. Etcher and art critic of the *Standard* (London). Died in 1921.

SUGGESTIONS FOR READING

1. His work is entirely amateur, done to please himself and without reference to audience or commercial success, to conventional technique of structure or conventional principles of style. Consequently, it is most successful in brief stories

Sir Frederick Wedmore—*Continued*

and sketches, which are in words what colored etchings are in graphic art. Study each story as if it were an artist's sketch, for details of composition, color, scheme, drawing, etc.

2. What are Wedmore's limitations? What elements of permanent value do you find in his work?

BIBLIOGRAPHY

Pastorals of France. 1877.
Renunciations. 1893.
English Episodes. 1894.
} (Short stories.)

* Orgeas and Miradou, with other short stories and imaginative pieces. 1896.

On Books and Arts 1899

The Collapse of the Penitent. 1900. (Novel.)

Pages Assembled; a Selection from the Writings, Imaginative and Critical, of Frederick Wedmore. 1913.

Brenda Walks On. 1916. (Novel.)

STUDIES AND REVIEWS

Ath. 1911, 2: 632; 1912, 2: 244.
Bookm. (Lond.) 50 ('16): 88.
Bost Trans, Dec 18, 1912: 26.
Dial, 52 ('12): 460; 54 ('13): 62.
Lit. Digest, 46 ('13): 352.
N. Y. Times, 17 ('12): 787.
Spec. 109 ('12): supp. 680.

Herbert George Wells—novelist, propagandist.

Born in 1866 at Bromley, a suburb of London. His father was a small shopkeeper who had been a famous cricketer, and his mother an innkeeper's daughter, who had been a lady's maid and who as a widow became a housekeeper. Wells educated himself largely. For a time was a salesman in drapers' establishments in different places. At sixteen was assistant master at Midhurst Grammar School. Obtained a scholarship at the Normal School of Science, at South Kensington, and later taught science until his health broke down. He took to journalism in 1893 and since then has given his entire time to writing. The autobiographical element is marked in his novels, particularly in *The Wheels of Chance*,

Herbert George Wells—*Continued*
Kipps, Love and Mr. Lewisham, The History of Mr. Polly, and *Tono-Bungay;* also in *Mr. Britling Sees it Through.*

SUGGESTIONS FOR READING

1. Observe the threefold character of his fiction:

(1) Scientific romance (wide-ranging speculation on a scientific basis).

(2) Realistic novels (conventional in type but drawn largely from the author's experience; therefore fresh and true).

(3) Sociological (political, pedagogical, and religious) novels (the plot serving merely as a series of pegs on which the author's ideas on these subjects are hung). As you read a book, classify it under one of these heads and judge it in accordance with its type and purpose. To get a fair idea of Wells's powers, read at least one book of each type.

2. What striking qualities of mind appear in all Wells's work? Illustrate each.

3. What is Wells's attitude toward the world and society, and his own relation to them? The ideas scattered through the fiction can be found concentrated in essay form (cf. Bibliography).

4. Is it fair to call Mr. Wells a journalist? a great journalist? to say that in journalism he has found his true medium? to say that in introducing journalistic methods into the novel he has hurt the novel as an art form?

5. Is it fair to say that he is always the hero of his novels? What characteristics as a novelist does such an admission involve?

6. Regarded not as a medium for spreading and popularizing scientific and philosophical ideas, but as a contribution to literature, what are the conspicuous merits and defects of Wells's work?

7. Wells's vocabulary makes an interesting study. To get results, sit between a large dictionary and *The History of Mr. Polly.*

8. Is Wells a great originator of ideas, a skilful artist,

or a powerful transmitter of the popular thought currents of his time? Place him among his contemporaries.

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* The Stolen Bacillus and Other Stories 1895.
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The Wheels of Chance: a Holiday Adventure. 1896.
The Plattner Story 1897. (Short stories.)
The Invisible Man. 1897. (Romance.)
The War of the Worlds. 1898. (Romance.)
When the Sleeper Wakes. 1899. (Romance; revised ed., The Sleeper Awakes. 1911.)
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* Love and Mr. Lewisham. 1900. (Novel.)
Certain Personal Matters. 1901.
Anticipations of the Reaction of Mechanical and Scientific Progress upon Human Life and Thought. 1901.
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The Discovery of the Future. 1902. (Lecture given at the Royal Institute.)
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The Food of the Gods and How it Came to Earth. 1904. (Romance.)
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* In the Days of the Comet. 1906. (Romance.)
The Future in America: A Search after Realities. 1906.
* First and Last Things: A Confession of Faith and Rule of Life. 1907.
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* Tono-Bungay. 1909. (Novel.)
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Herbert George Wells · *Continued*

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An Englishman Looks at the World. 1914.
The World Set Free: A Story of Mankind. 1914.
The Wife of Sir Isaac Harman. 1914. (Novel.)
The War that Will End War. 1914. (War pamphlet.)
The Peace of the World. 1915. (War pamphlet.)
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Bealby. 1915. (Novel.)
The Research Magnificent. 1915. (Novel.)
What is Coming? 1916.
* Mr. Britling Sees it Through. 1916. (Novel.)
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Cent. 94 ('17): 831.
Dublin Rev. 166 ('20): 182.
Ind. 76 ('13): 348.
Lond. Mercury, 2 ('20): 43. (Belloc.)
Lond. Quar. 124 ('15): 119; 128 ('17): 48.
Monist, 28 ('18): 604.
Liv. Age, 282 ('14): 392; 286 ('15): 281.
No. Am. 198 ('15): 718.
N. Y. Times, 25 ('20): 1.
Revue des deux Mondes, 36 ('16): 457; 41 ('17): 445.
Sat. Rev. 123 ('17): supp. May 19, p. 3; 128 ('19): 556.

"Rebecca West." *See Cecily Fairfield.*

Anna Wickham—poet.

She is attracting attention by her individual expression of the woman's point of view.

The Contemplative Quarry. 1921.
The Man with a Hammer. 1921.

Other volumes expected soon are:

The Noiseless Propeller.
The Little Old House.

Cf. New Repub. 26 ('21): 269.

Mary Patricia Willcocks—novelist, critic.

College woman. Writes about the West of England especially. Representative books are:

Widdicombe. 1905.
The Wingless Victory. 1907.
A Man of Genius. 1908.
The Eyes of the Blind. 1917.

STUDIES AND REVIEWS

Bookm. (Lond.) 34 ('08): 156 (portrait); 52 ('17): 23 (Swinnerton); 56 ('19): 154. (Portrait.)

(Mrs.) Margaret Louise Woods—poet, dramatist.

Born in 1856. Widow of a distinguished man who was president of Trinity College, Oxford, 1887–97 and Master of the Temple (1904–15) when he died.

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Bookm. 40 ('14): 205.
Bookm. (Lond.) 32 ('07): 78, 110 (portrait); 40 ('11): 153. (Portrait.)
Nation, 98 ('14): 523.
Sat. Rev. 117 ('14): 177.
Spec. 112 ('14): 307.

(Mrs.) Virginia Woolf—novelist.
Daughter of Sir Leslie Stephen.

The Voyage Out. 1915.
Night and Day. 1920.
Monday or Tuesday. 1921. (Short stories.)

REVIEWS

Bookm. (Lond.) 57 ('20): 133 (Portrait.)
Cur. Op. 68 ('20): 93.
Everyman, 15 ('19): 114.
Lond. Times, Apr. 7, 1921: 334.
New Repub. 22 ('20): 320.

William Butler Yeats—poet, dramatist.

Born in 1865, in Sligo, the wildest part of western Ireland. His father and brother were artists, and he began to study art. From boyhood he was familiar with Irish folklore and legend surviving among the peasantry, and read much of this in ancient literature.

Was one of the originators of the Irish Renaissance. Says of himself, Lionel Johnson, and Katherine Tynan, "We sought to make a more subtle rhythm, a more organic form, than that of the older Irish poets who wrote in English, but always to remember certain ardent ideas and a high attitude of mind which were the nation itself to our belief, so far as a nation can be summarized in the intellect." Worked with Douglas Hyde (q. v.), Lady Gregory (q. v.), Edward Martyn, George Moore (q. v.), "A. E." and John Millington Synge, to revive literature in the ancient Irish language, and to make known to English-speaking people the treasures already existing in that language.

After the influence of the early Irish literature, he came under the influences of Blake, of Shelley, and of the French Symbolists, especially Maeterlinck, and later for a time of Ibsen (cf. especially *Where There is Nothing*). With Lady Gregory founded the Irish National Theatre, which developed later into the Abbey Theatre. Although he cannot tell one tune from another, he has devised his own method of chanting verse to the accompaniment of the Irish harp.

William Butler Yeats—*Continued*

SUGGESTIONS FOR READING

1. Mr. Yeats is a poet upon whom many influences have been at work. Make notes recording your observations as to traces of the following in his work: (1) old Irish folklore; (2) Blake; (3) Maeterlinck and other French symbolists; (4) Ibsen; (5) "A. E." (cf. George William Russell).

2. Separate his poems and plays into two groups: (a) pictorial treatment of old Irish subjects, (b) lyrics growing out of personal experience. What is your judgment of each group?

3. His dramatic work may profitably be compared with Synge's (particularly his *Deirdre* with Synge's *Deirdre of the Sorrows*); his lyrics dealing with mystical beauty with "A. E.'s" poems on similar themes.

4. Do the effects secured by Yeats depend upon originality of thought, strength of feeling, subtlety of perception, freshness or vividness of imagery, power of suggestion, beauty of tone-color and rhythm? or upon what combination of these qualities?

5. Analyze his irregularities in metrical forms ostensibly regular, and determine how far his charm is due to the liberties that he takes with his verse forms. Compare him in this respect with Bridges and De la Mare.

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The Wanderings of Oisin. 1889. (Poem.)
John Sherman and Dhoya. 1891. (Stories.)
The Countess Kathleen. 1892. (Play.)
The Celtic Twilight. 1893. (Sketches and Tales.)
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* The Land of Heart's Desire. 1894.
A Book of Irish Verse. 1895.
Poems. 1895.
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* The Wind Among the Reeds. 1899. (Poems.)
The Shadowy Waters. 1900. (Play.)
* Cathleen ni Hoolihan. 1902. (Play.)
* Ideas of Good and Evil. 1903. (Essays.)

William Butler Yeats—*Continued*

In the Seven Woods. 1903.
Hour Glass and other plays. 1904.
The King's Threshold. 1904. (Play.)
Dierdre. 1907. (Play.)
• Collected Edition. 1908. (Eight volumes.)
The Green Helmet and other Poems. 1910.
J. M. Synge and the Ireland of his Time. 1911.
Plays for an Irish Theatre. 1912.
Responsibilities. 1914.
Reveries. 1916.
Per Amica Silentia Lunæ. 1918.
The Cutting of an Agate. 1919. (Essays.)
The Wild Swans of Coole. 1919
Four Plays for Dancers. 1920.

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Cur. Op. 56 ('14): 294.
Drama, No. 5 ('12): 192.
Edin. R. 209 ('09): 94.
Eng. Rev. 2 ('09): 148; 12 ('12): 146; 16 ('14): 167. (George Moore.)
Fortn. 76 ('01): 1050; 96 ('11): 545.
Forum, 52 ('14): 911.
Ind. 77 ('14): 271.
Liv. Age, 264 ('10): 802; 274 ('12): 317 (Chesterton); 276 ('13): 483; 281 ('14): 329.
Lond. Times, May 2, 1919: 235.
New Repub. 13 ('17): 100.
No. Amer. 175 ('02): 473. (William Sharp.)
Quar. 195 ('02): 423; 215 ('11): 219.
Spec. 115 ('15): 921.
Westm. R. 176 ('11): 1.

(Francis E.) Brett Young—novelist, poet.

Born in 1884. Trained as a doctor. Then experimented in novels of different types. Sent to East Africa in War service.

Brett Young—*Continued*

SUGGESTIONS FOR READING

Mackenzie suggests that Mr. Young has come under the successive influences of Arthur Machen, Conrad, and Bennett, that since the War he has been working out his own method, and that he will be heard of during the next decade. The testing of these criticisms makes an interesting piece of work.

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Bost. Trans., Apr. 2, 1919: 9; July 3, 1920: 6.
Freeman, 2 ('20): 189.
Sat. Rev. 128 ('19): 469.
Spec. 123 ('19): 774.
Lond. Times, Oct. 3, 1919: 531; Sept 9, 1920: 583.

Israel Zangwill—novelist, dramatist.

Born in London, 1864. The first interpreter of the London Ghetto. Practically self-educated. Teacher and journalist before he began his literary work. Representative books are:

The Children of the Ghetto. 1892. (Novel.)
The Melting Pot. 1908. (Play.)
Jinny the Carrier. 1919. (Novel.)

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Bookm. (Lond.) 56 ('19): 122 (portrait); 145.

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